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A  
Complete  
Course in  
Dressmaking  
in  
Twelve Lessons



Lesson V  
Skirts

Selecting the type of skirt that suits your figure. Adapting the fabric to the style. Circular, gored, gathered and plaited skirts. Smart ways of trimming skirts and making slashed, inset and patch pockets. How to set your skirt.

by

Isabel DeNyse Conover

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A COMPLETE COURSE IN  
DRESSMAKING

BY  
ISABEL DENYSE CONOVER



LESSON V  
MAKING SKIRTS THAT  
HAVE STYLE



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## LESSON V

### MAKING SKIRTS THAT HAVE STYLE

STYLE isn't so much a matter of the skirt being a copy of the newest fashion illustration. It's more important that the skirt suits the wearer. Different figures require different types of skirts.

Study the person who is going to wear the skirt. If you are planning the skirt for yourself consider whether you have hips or haven't hips, whether your waist is large or small, whether you are short or tall—that is if you want to look your best.

Suppose a dozen women went to the same store and all bought the same style of skirt. They wouldn't look just alike—like the fashion cut down in the window that tempted them to buy the skirts. They would each have their individual differences. As a matter of fact, some of the women would be wearing a becoming skirt and some would be wearing a very unbecoming skirt. If the skirt was designed for the fashionable, tall slight figure, it wouldn't make Mary look an inch taller than

her five foot two. It may even add somewhat to the voluminous curve of Mrs. Smith's thighs.

It's individuality that counts in skirts just as in other garments. Pick out the style that



*Fig. (1) If you are slim, have fullness at the waistline*

looks as if it were made just for you. It's easier to do this than it use to be. Fashion doesn't turn out styles like peas out of a pod now. Creators of clothes are more broad-minded than they use to be. You can wear a pleated or a gathered or a circular skirt any season and

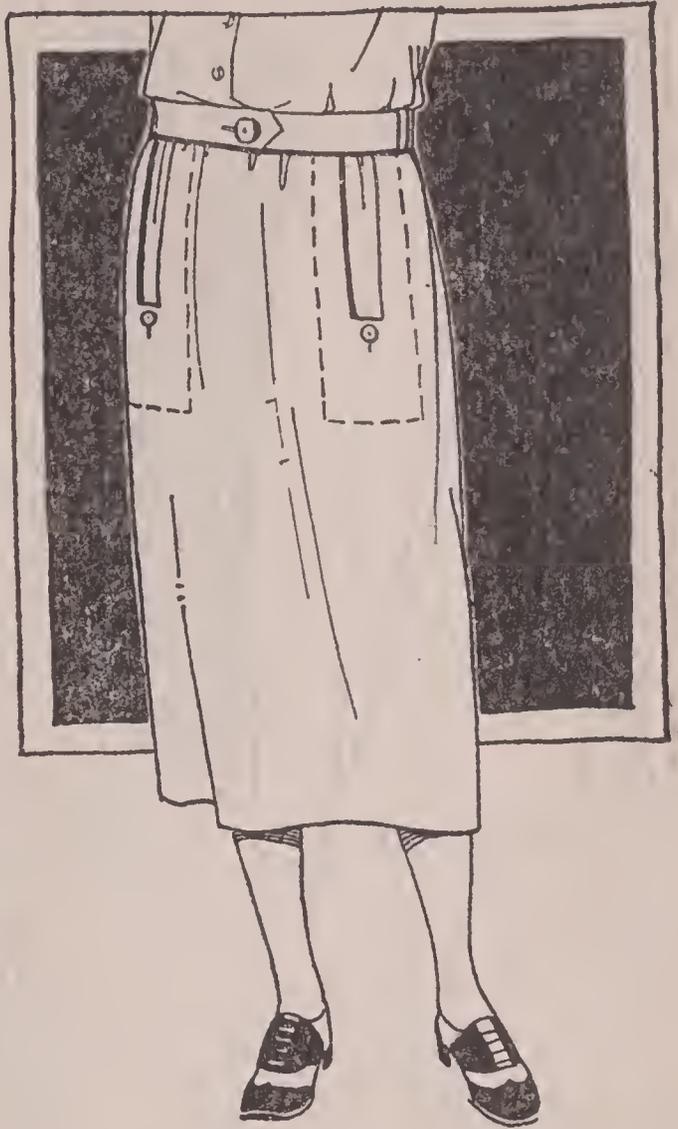
be equally well dressed in any of them, if you adhere to certain rules regarding lengths and widths.

Considering gathered skirts first—the two-piece variety that have fullness at the top.

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These belong to the younger, slender type of figure. It takes the slim young girl to wear gracefully the medium or narrow skirt with an abundance of fullness at the top, as the skirt in Fig. 1.



*Fig. (2) The two-piece skirt is becoming to the woman of medium build*

As the figure develops you will find a skirt with less fullness in the front and a circular swing to the cut more becoming. The skirt in Fig. 2 would look stylish on a woman of average figure.

If you are stout, plan gores in your skirt. Let me say right off that they are not old fashioned. Gores are the very thing that will give



*Fig. (3) Choose a gored skirt if you are inclined to be stout*

your skirt the smart straight line look. Of course, the modern conception of a gored skirt isn't a sixteen or eighteen-piece affair. Six gores are permissible, yes stylish. This gives a panel front and back and a seam on the sides. (See Fig. 3.) Such a skirt makes an admirable accompaniment to the overblouse. It is hardly necessary to add that for the stout woman the overblouse is to be preferred to the tuck in variety of waist.

Circular skirts are for the woman with small hips, whether she is the thin woman with small hips, or the type of stout woman who is well developed through the shoulder and upper part

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*Fig. (4) Circular skirts are for the woman with small hips*

of the body and small through the hips. The size of the hips regulates the size at the lower edge. The larger the hips, the fuller the lower edge must be. You remember the old joke about the stout woman's skirt looking like a tent. Well, she had large hips and the skirt was circular.

Materials must be suited to the styles, too. All the style can be taken out of a new design and a modish material by matching them up wrongly. Style and material must hitch.

They must belong together. Just the weight of the texture makes a difference.

A skirt with very much fullness at the top needs a thin or a pliant medium weight goods.

For instance, the skirt shown in Fig. 1 would make up nicely in crepe de chine, rough weave sports silk, silk poplin, broadcloth or light weight velour. Serge might be used if it were a very fine soft piece.

Chiffon which is occasionally used for a separate skirt is best made in a straight gathered skirt. This also applies to separate skirt of light weight cottons such as organdie.

Medium weight suitings and heavy silks make up better in a style with less fullness at the top as the skirt in Fig. 2. This also is a good style for cottons such as cotton gabardine, cotton homespun and pique. Sports materials such as flannel also are made up in two-piece skirts that have just a little fullness across the front and a trifle more in the back.

To look well, a gored skirt ought to be made in a medium weight or heavy goods. The skirts shown in Fig. 3 is suitable for any medium weight suiting, a sports silk, flannel or prunella cloth.

Never attempt a circular skirt in anything but a firm texture goods. At best they are apt to sag. They can be made up successfully in taffeta silk, moire silk, broadcloth, velour, serge, gabardine, tricotine or a twill.

***A Block Pattern for a Separate Skirt:***  
Select some good fitting seven- or nine-gored skirt pattern, cut with normal waistline and without seams. Copy it in strong, firm paper and mark center-front and center-back, first gore, second gore, etc., on the pattern.

If you place these pieces on another piece of paper matching the edges along the lower side portions, it will give you a diagram for working out other styles.

The block pattern offers the quickest method of copying other styles.

***Making a Pattern for a Circular Skirt:***  
Suppose it's a circular skirt such as the one shown in Fig. 4 that you want to copy. Make your working diagram from your block pattern as described above. It will look like the diagram in Fig. 5.

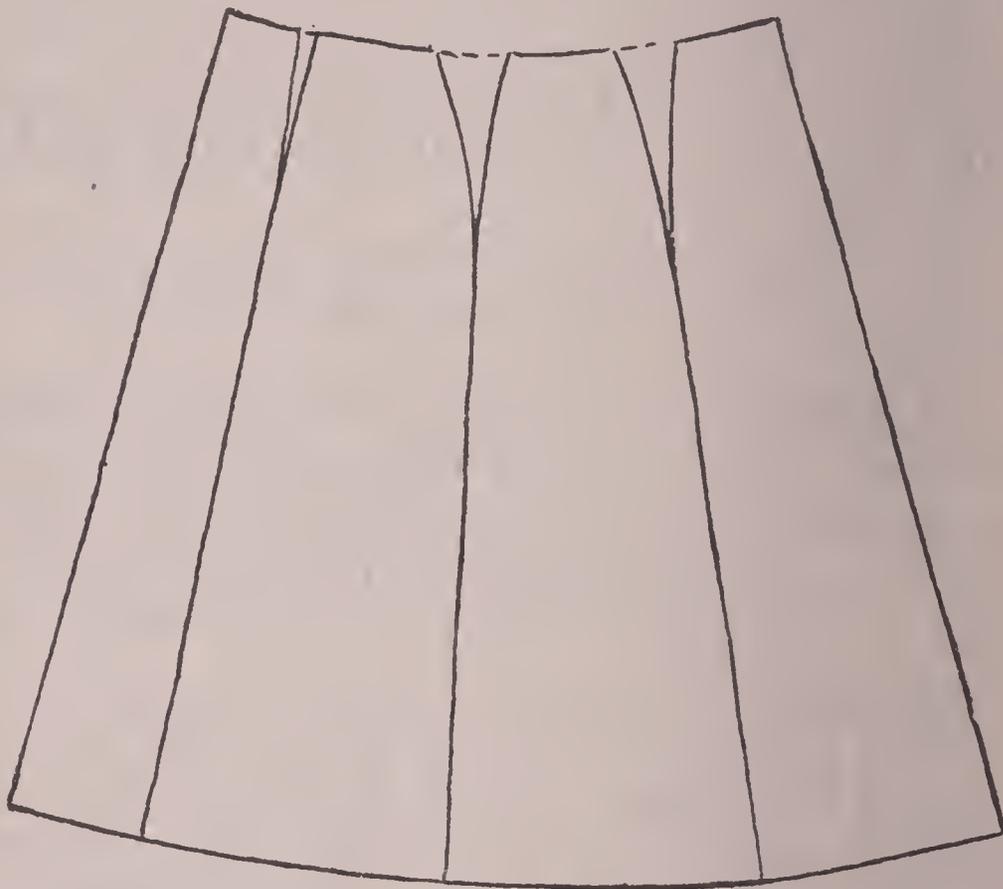
This gives you a diagram for skirt with a normal waistline. If you want the top of the skirt to come above the normal waistline add to the top of each gore before making the diagram. To do this, measure around the body where you want the top of the skirt to come. Place the skirt pattern on another piece of paper and mark a line parallel to the top of the gore the distance from it that the new skirt is to be above the normal waistline.

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Add enough on either side of this new line so that the tops of the gores will equal the new waist measure. Draw lines from the new waistline to the old gore. (See Fig. 6.)

If this pattern is used the skirt will have a



*Fig. (5) Diagram for making a circular skirt*

fitted appearance at the waistline. If you want a straighter look, draw the lines straight to the hips as shown in Fig. 7, filling in the old waistline.

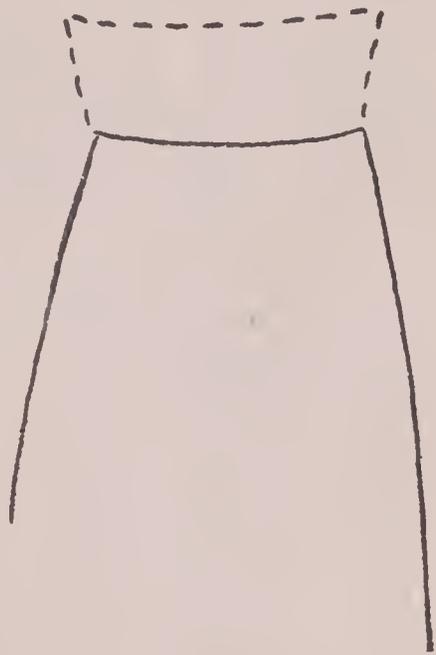
## MAKING SKIRTS THAT HAVE STYLE

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Then, lay the gores together and mark around them for the diagram.

If you have filled in the top for raised waistline, the darts will probably be nearly closed up, that is the edges of the gores will nearly meet at the top. What space there is between the gores can be used as fullness in the skirt or marked to be taken out in darts.

Another way of getting rid of the darts or fullness at the top is to bring the gores together at the top, keep them together at the hips, about six inches below the normal waistline, and let the lower edge spread. This throws more fullness into the bottom but is the only way of making a one piece circular skirt that has neither darts nor fullness in the top. After the gores have been spread in this manner, mark around them for the diagram.



*Fig. (6) To add a raised waistline*

At the front edge, add a line one inch beyond the diagram and parallel to the center-

front line of the diagram. This gives you the allowance for a slot seam.

In cutting out the pattern, allow seams at the top and front and a hem allowance and seam at the bottom. The center-back edge will be laid on the fold of the goods in cutting.

**Cutting a One-Piece Circular Skirt:** Diagram 8 shows the pattern laid on the material folded double. The material must be fifty-four inches or wider to cut such a skirt. It is more practical to cut narrow goods into a gored or straight skirt.

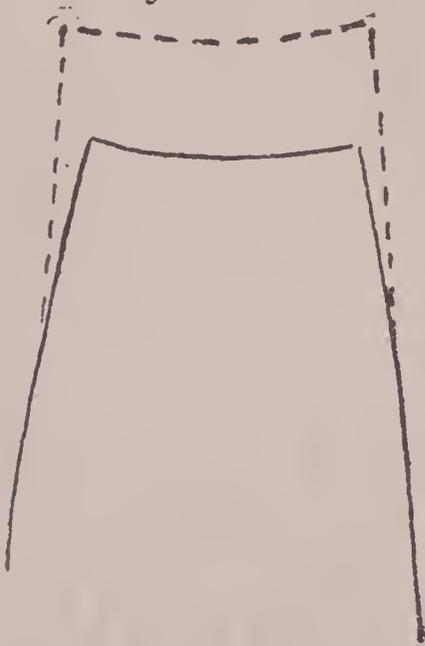


Fig. (7) *Filling in the dart to give a straight effect*

**Making a Circular Skirt:** Where a seam comes at the center-front, a slot seam gives an attractive finish. *To make a slot seam*, fold under the seam allowance on both pieces to be joined and press. Cut a straight strip of material about one and one-half inches wide to extend from bottom of skirt up to placket depth and bind either side of it. Lay the edges of the skirt on top of the strip, bring-

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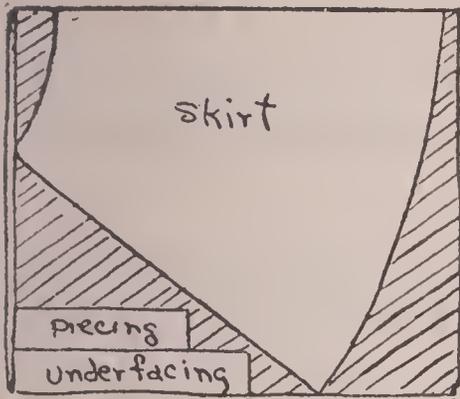


Fig. (8) Diagram showing circular skirt placed on the goods

ing the edges to the center of the strip. Baste them in place and stitch one-quarter of an inch back from the edge of each piece. (See Fig. 9.) Leave the seam open at the top to placket depth.

To finish the placket, tape the edge of the

skirt at the right side of the placket. Use thin but strong linen tape about one-quarter of an inch wide; lay it on the wrong side of the goods a seam's width back from the edge. Catch it to the goods, taking a stitch first on one side and then on the other. (See Fig. 10.) Be careful that stitches do not show through onto the right side of the goods. Turn the raw edge of the seam onto the tape

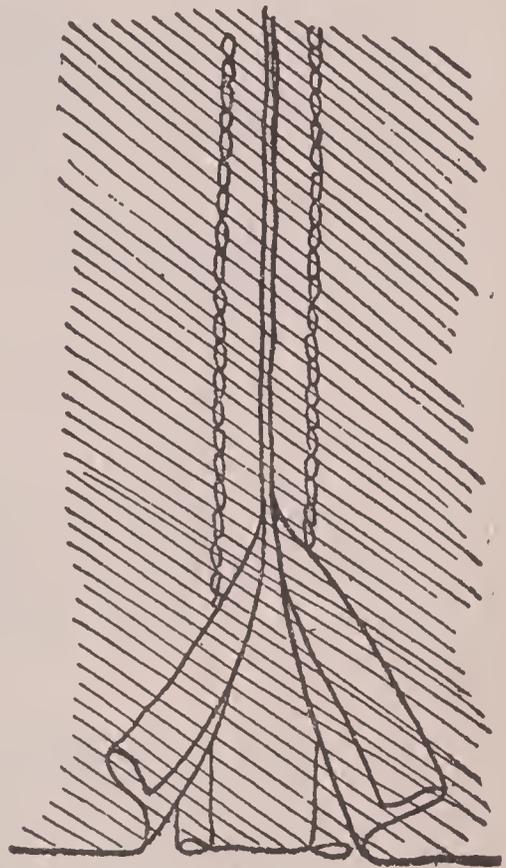
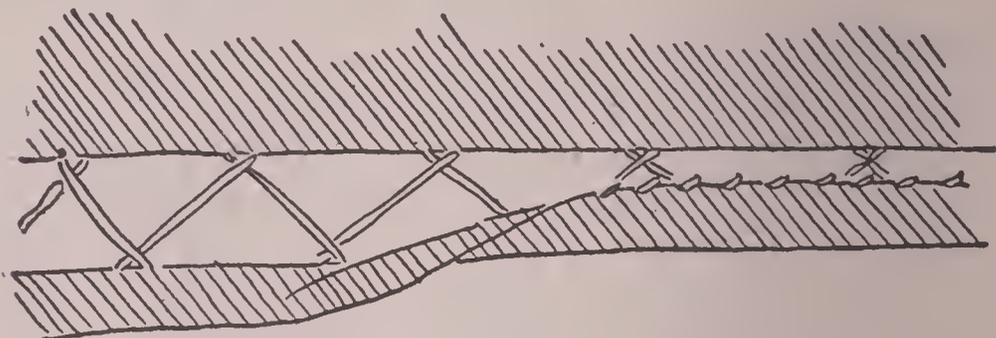


Fig. (9) A slot seam

and tack it in place. Stitch a quarter of an inch back from the edge to match stitching in lower skirt.

Sew on hooks at regular intervals and slip-stitch facing in place. A placket of this type has an underlap. Cut the material for the underlap about three and three-quarter inches wide and a half inch longer than the depth of the placket. Lay the lining for the underlap



*Fig. (10) Staying the edge at the placket*

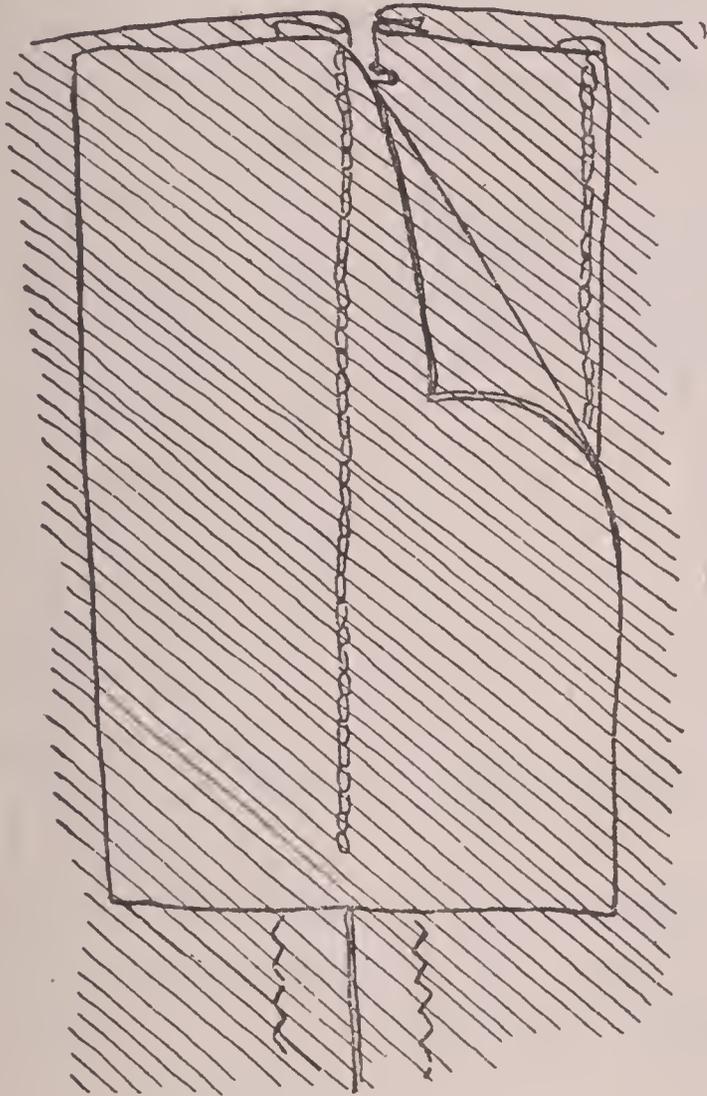
on the underlap and stitch down the sides and across the bottom, running the stitching a seam's width from the edges. Trim the seams, turn the underlap right side out and press.

Lay the underlap on the left side of the skirt with the center of the underlap a seam's width from edge. Stitch the left edge to the underlap and turn the underlap onto the wrong side

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of the skirt. (See Fig. 11.) Press and stitch one-quarter of an inch from left edge of placket to match stitching on lower skirt.

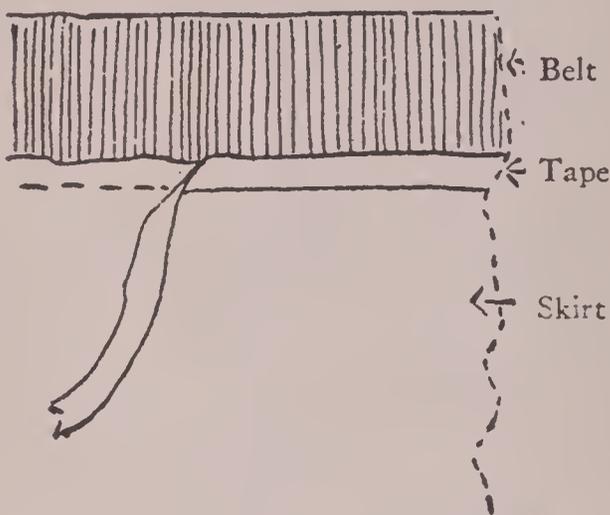


*Fig. (11) Finishing a center-front placket*

Slip stitch the left edge and bottom of the placket to outside skirt, using care that

stitches do not show through onto the right side of goods.

Separate skirts are finished with inside belts of gros-grain belting. Usually these belts are two or two and a half inches wide but the width depends on the amount the skirt is cut above the regular waistline.



*Fig. (12) Joining the skirt to the gros-grain belt*

In the case of this skirt, the inside belt will fasten at the right side of the underlap. Cut it to correspond to the waist measure with enough extra for hems. Hem the ends. Lap the top of the skirt a

seam's width over the belt, letting the belt extend straight up above the skirt. Stitch the two together and cover the raw edges with a narrow bias strip of material or tape. (See Fig. 12.)

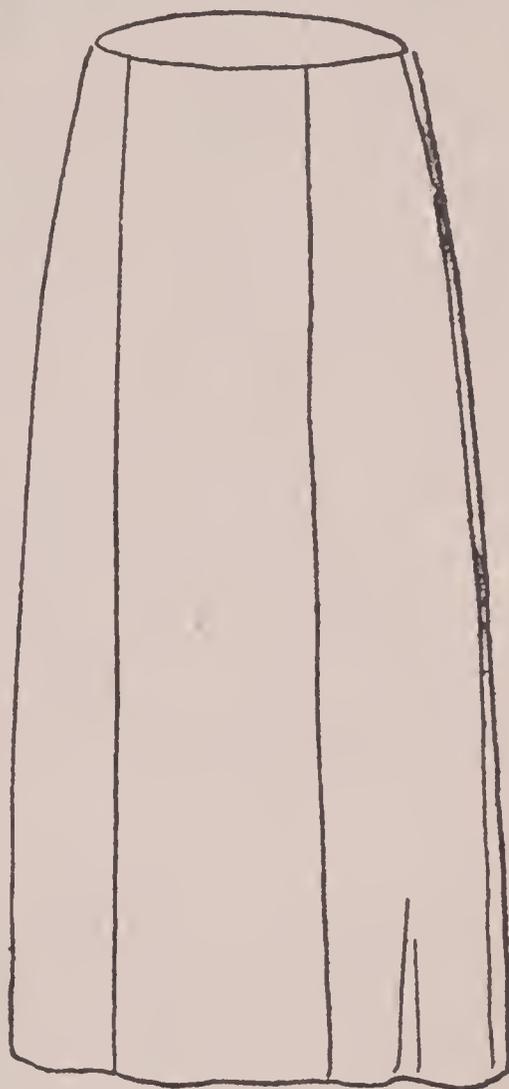
Note that right side of skirt is free from belt across facing. Finish the inside of belt with hooks and eyes. When the belt is turned

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down into its finished position, the skirt rolls over it smoothly.

Try on skirt to turn hem. There will be a good deal of fullness in the top of the hem so run in a thread and draw it up to the size of the outside. If the material is woolen shrink out some of the fullness before finishing the hem by covering with a damp cloth and pressing with a hot iron. *Bind the top of the hem before stitching.*



*Fig. (13) A six-gored skirt has a panel at the front*

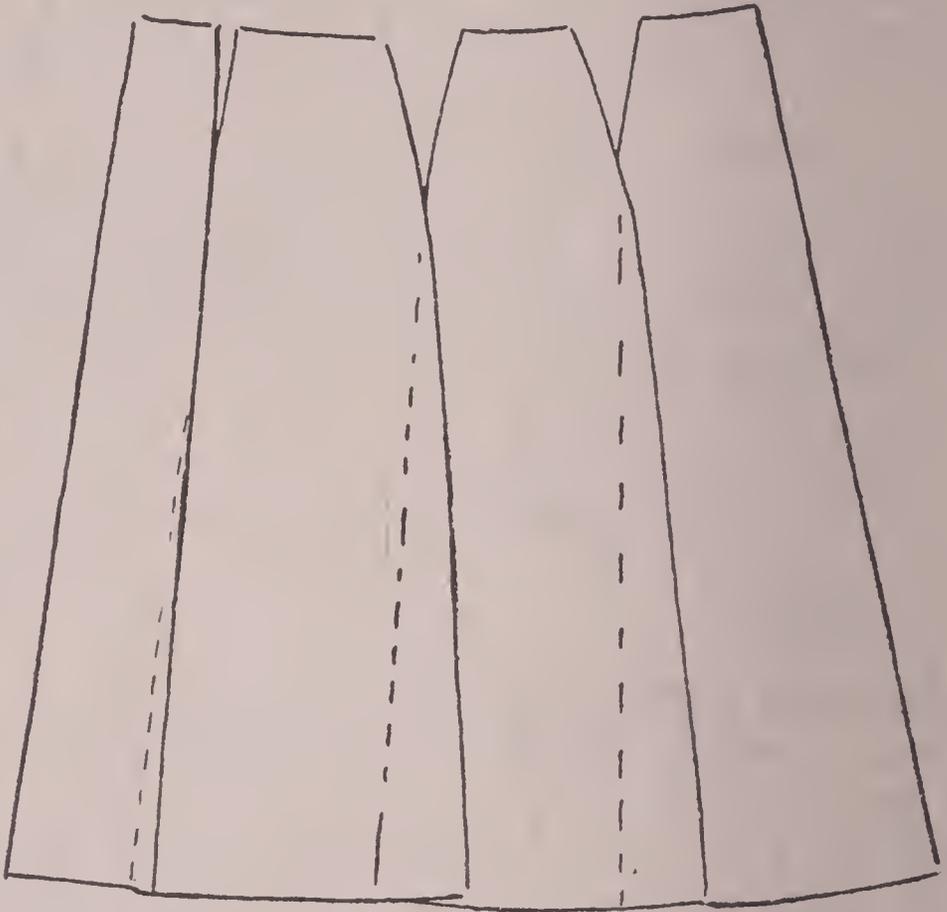
***Making a Pattern For a Gored Skirt:***  
A gored skirt needs very little change from the block pattern.

If you are copying a style, such as is shown in Fig. 13, add the raised waistline to the gores before making the diagram. If you want the new skirt the

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same width as the block pattern, place the gores as in Fig. 6. However, the width may be varied to suit your fancy. If you want it smaller, lap the gores as in Fig. 14. If the



*Fig. (14) Making a skirt pattern smaller at the lower edge*

gores are lapped, run the marking of the new seam center way of the lapped portion.

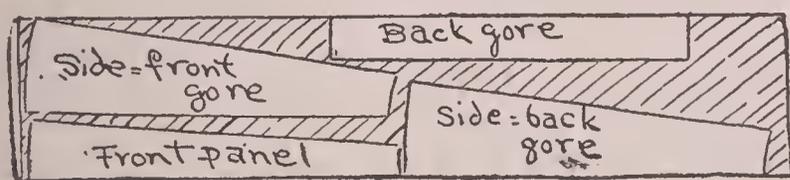
If you want the skirt larger at the bottom, keep the gores together at the fullest part of

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the hips, which is about six inches below the normal waistline, and spread them apart below, any desired amount.

To make a pattern, slip another piece of paper under the diagram and trace around the first gore, allowing seams at the top and back and a seam and hem at the bottom. Remove this piece and cut out the pattern. For the second side piece, put another piece of paper under the diagram and trace the outline of the gore, allowing seams at the sides and top and a hem and seam at the bottom. After this piece is cut out, trace the third gore in the same way. In tracing the back gore, do not allow a seam at the center-back for a six-gored skirt, as this edge will be laid on the fold of the goods in cutting. The center-front edge is also laid on the fold of the goods in cutting.



*Fig. (15) Cutting a gored skirt*

**Cutting a Gored Skirt:** Fig. 15 shows the pattern laid on the material folded double lengthwise. Vary the layout to suit the

material on which you are working. If the back gore is placed on the selvedge edges, allowing for a seam, it will make a seven-gored skirt. For a six-gored skirt, lay the center-back edge on the fold of the goods.

These cutting diagrams are given to impress on your mind the economy of making a layout.

**Making a Gored Skirt:** Make an inside belt of gros-grain belting. Cut it the size of the waistline plus enough for hems at the ends. Hem the ends and sew on the two lower hooks and eyes. (See Fig. 16.)

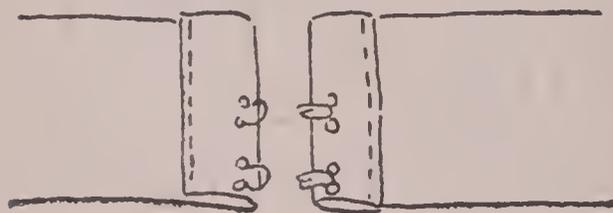


Fig. (16) Finish the inside belt before joining the skirt to it

If there is any doubt regarding the fit of the skirt, baste the seams with the raw edges extending on the right

side of the goods. Pin the top of the skirt to the top of the gros-grain belt and try on. If it is large at any place pin out the surplus goods in the seams. Remove the skirt. If any of the seams have been taken up, trim them off until there is just the regulation three-eighths of an inch seam allowance left.

Rip the bastings and bind the edges of the

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gores. Then, join the seams taking the regulation seam allowance and press the seams open.

It is much easier to bind the edges of the gores before the seams are joined than it is afterwards.

If a tailored finish is preferred, the seams may be double stitched. In this case, do not bind the edges of the gores before joining. Make plain seams, bind both raw edges in one binding, turn the raw edges toward the back of the skirt. Baste, press and stitch the second time, working from the right side of the skirt and running the stitching about one-quarter of an inch from the first stitching.

Nowadays, skirts are closed usually at the side-front. In the case of the gored skirt the best place for the placket is at the left side of the front panel. *To make a placket at the edge of a panel*, finish the edge of the panel at the placket with a facing, just as described in finishing right side of placket in circular skirt. The left side of the placket ought to be finished with an extension. Cut the extension twice the width of the facing plus seams at all edges. Fold it



*Fig. (17)  
Extension  
for a side  
placket*

and stitch across the bottom. (See Fig. 17.) Turn the extension right side out. Join one edge to the skirt, then turn under the free edge and stitch as shown in Fig. 18. Sew eyes to extension to match hooks on other side, or omit hooks on panel side and finish closing with ball-and-socket snaps.



Fig. (18) The extension sewn to the placket opening

Sew top of skirt to gros-grain belt, as described in making circular skirt. In this case, the end of belt comes to the front edge of the facing on the panel and the skirt is free from the belt across the facing. The other end of the inside belt comes to the end of the extension. Sew hook and eye to top of the belt. Hem bottom of skirt.

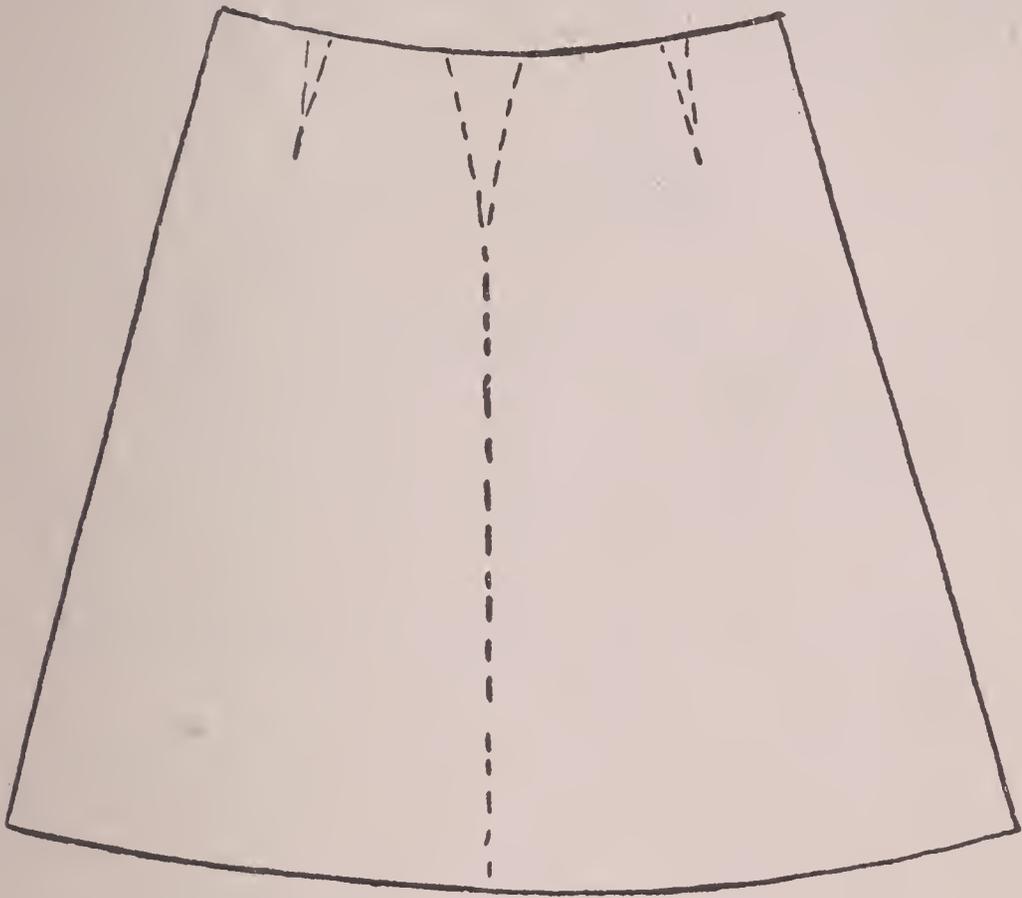
**Making a Pattern for a Two-Piece Skirt:** Probably, you already see how easy it is to work out any number of pieces you desire in a skirt. It's just a matter of marking new seams on the diagram which you make from the block pattern.

Here is another example which I want you to copy for practice. It's the skirt in Fig. 2 in the first part of the lesson. There are just

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two pieces. Fig. 19 shows the diagram after the block pattern has been laid on and the darts at the top and the side seam marked. This really gives you the pattern for a plain



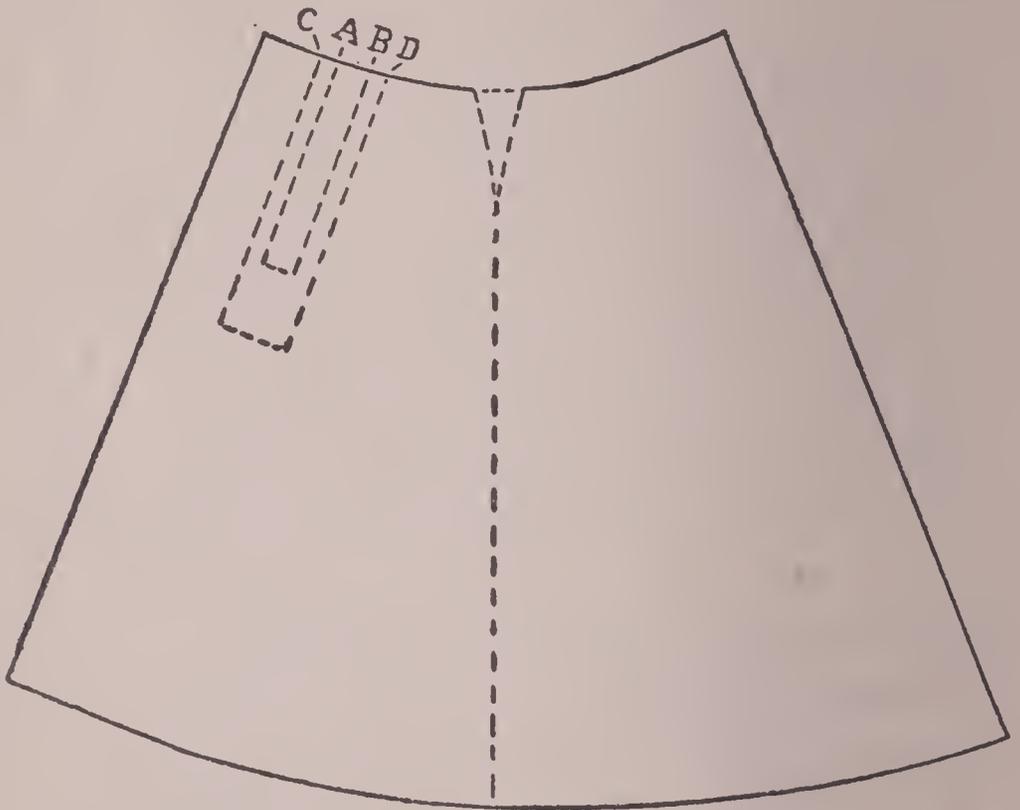
*Fig. (19) Diagram for two-piece skirt pattern*

two-piece skirt. Use the dart for fullness at the top of the skirt. If you want more fullness, draw a line through the center of the side dart and throw half of it into the front and half into the back.

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In the case of a fancy inset pocket, in the skirt shown in Fig. 2, mark the outline for it on the diagram as in Fig. 20. Lines AB mark the finished edge of the gore and line CD marks the stitching lines, where the underfacing of the pocket sews to the skirt.



*Fig. (20) Diagram of skirt pattern showing pocket located*

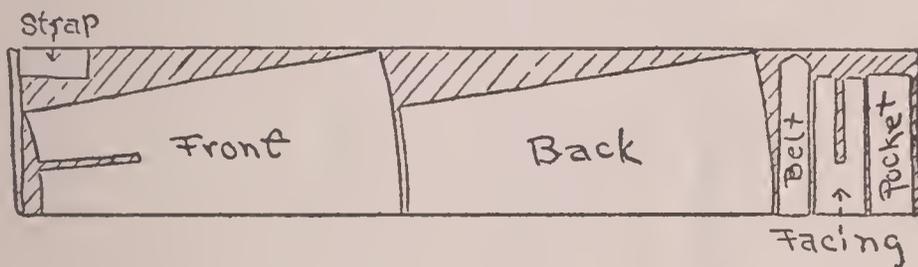
In cutting out the pattern for the front gore, allow a seam inside the lines AB. Also allow seams at the top and side and a hem and seam at the bottom. In cutting out the

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back gore, allow seams at the top and side and a hem and seam at the bottom. Use your diagram as a guide in cutting the pocket facing. Put a piece of paper under the diagram and trace along lines AB and CD, also across the top of the gore. Remove the piece of paper and allow seams beyond the lines traced and cut out the piece. This gives you a pattern for facing the edges of the gores at the pocket opening.

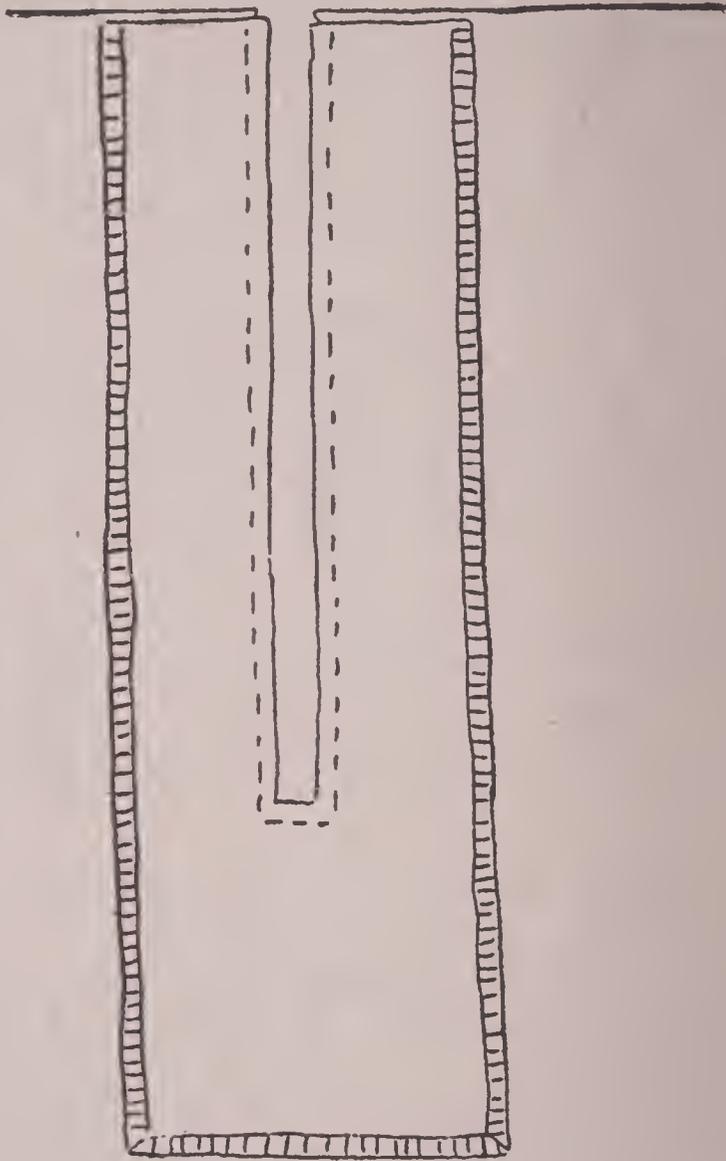
The inset pocket piece must be cut the shape of the lines CD. Place a piece of paper under the diagram and trace along the line CD and across the top of the gore. Remove the piece, allow seams and cut it out.



*Fig. (21) Diagram for cutting two-piece skirt*

**Cutting a Two-Piece Skirt:** Fig. 21 shows the pattern laid on the goods, folded double lengthwise. The layout may have to be varied according to the width of your goods. In very wide goods, it is advantageous to cut the belt and pocket pieces at the sides

of the gores, placing them lengthwise of the goods. So far as the appearance is concerned it makes very little difference whether these



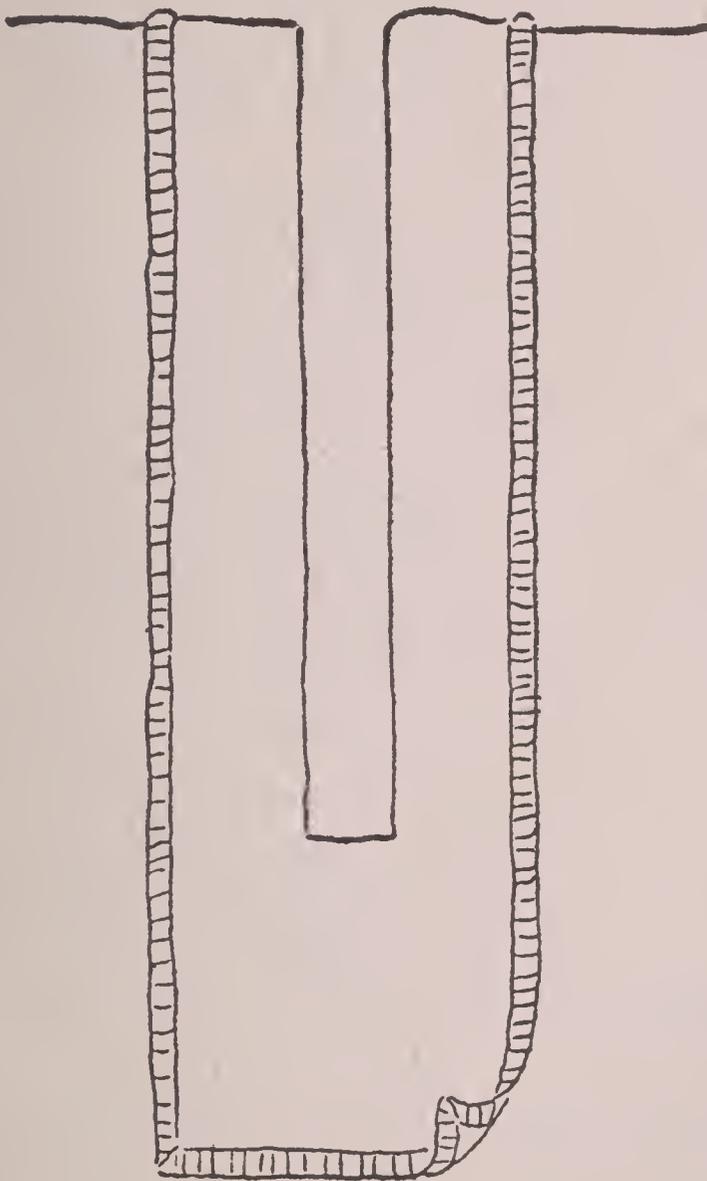
*Fig. (22) The facing stitched to the right side of the skirt*

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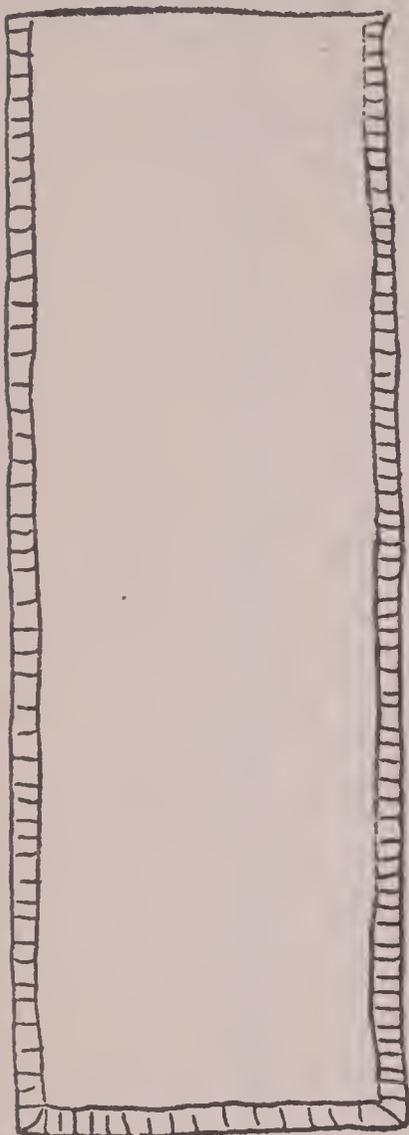
pieces are placed lengthwise or crosswise, except of course, in a striped goods.

In some widths of goods a two-piece skirt



*Fig. (23) The facing turned onto the wrong side of the skirt*

wastes material, while a three-piece skirt would cut to advantage. Very often, a seam is placed at the center-back to save goods. If there is fullness in the top of the skirt the seam is hardly noticeable.



*Fig. (24). The inside pocket piece bound at the outer edges*

***Making a Two-Piece Skirt:*** To make the inset pocket face the opening in the skirt with material cut the same shape as the opening in the skirt. Bind the outer edge of the facing. The Fig. 22 shows the facing stitched to the right side of the skirt and Fig. 23 the facing turned onto the wrong side. Before turning the facing onto the wrong side slash the seam at the corners nearly to the stitching so that the corners will turn neatly. Baste the facing in place and press. Bind the outer edge of the inset section.

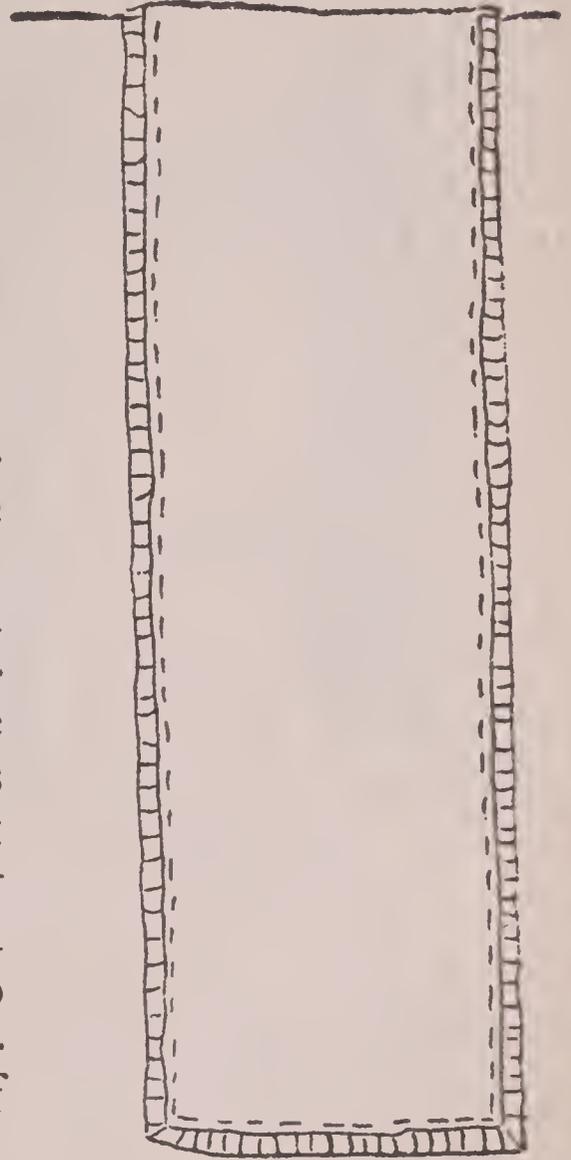
(See Fig. 24.) Stitch as shown in Fig. 25.

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Bind the edges of the gores before closing the seams. Usually the side joinings of a two-piece skirt are made open seams. Leave the left side seam open to placket depth. Finish the placket as described in the gored skirt.

Run three rows of shirring around the top of the skirt. (See Fig. 26.) Join skirt to gros-grain belt as described in circular skirt. In this case front end of belt comes to front edge of facing at left side and the other end of belt comes to end of extension. Be sure to keep the fullness distributed evenly in each half of the skirt. That is, when the skirt is folded at center-front and center-back, the side seams ought to match. Always be careful to notch the center-front and center-back of the skirt



*Fig. (25) The inside pocket piece joined to the pocket facing*

before gathering the top. Hem the lower edge of the skirt as described in making circular skirt.



*Fig. (26) The top of the skirt shirred and joined to the belt*

Very often a skirt such as this one has a narrow outside belt.

***Making a Pattern for a Skirt with a Hip Yoke:***  
A skirt, such as the one shown in Fig. 27, also can be copied with a block pattern.

In this case, lay the gores on another piece of paper and mark around them for the diagram as described before. Then, locate the line which you want the yoke to take. See line AB, Fig. 28.

The next step is to trace the yoke pieces and lay them on another piece of paper, marking the raised waistline. (See Fig. 29.) Lay another piece of paper under this yoke diagram and trace along the front edge, the lower edges of the first and second piece and the side of the second piece up to B. From B, trace across the top to A. Also, make a tracing of the back in the same way. The best way of finishing the lower edge of the yoke is with a tuck. (See Fig. 30).

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Using these new pieces as a basis on which to work. Straighten the line at the sides, as shown in Figs. 31 and 32. Also add an inch extension beyond the sides and an inch at the bottom for a turn-back. In cutting out the pattern for the yoke, allow seams at all edges, except the center-front and center-back.

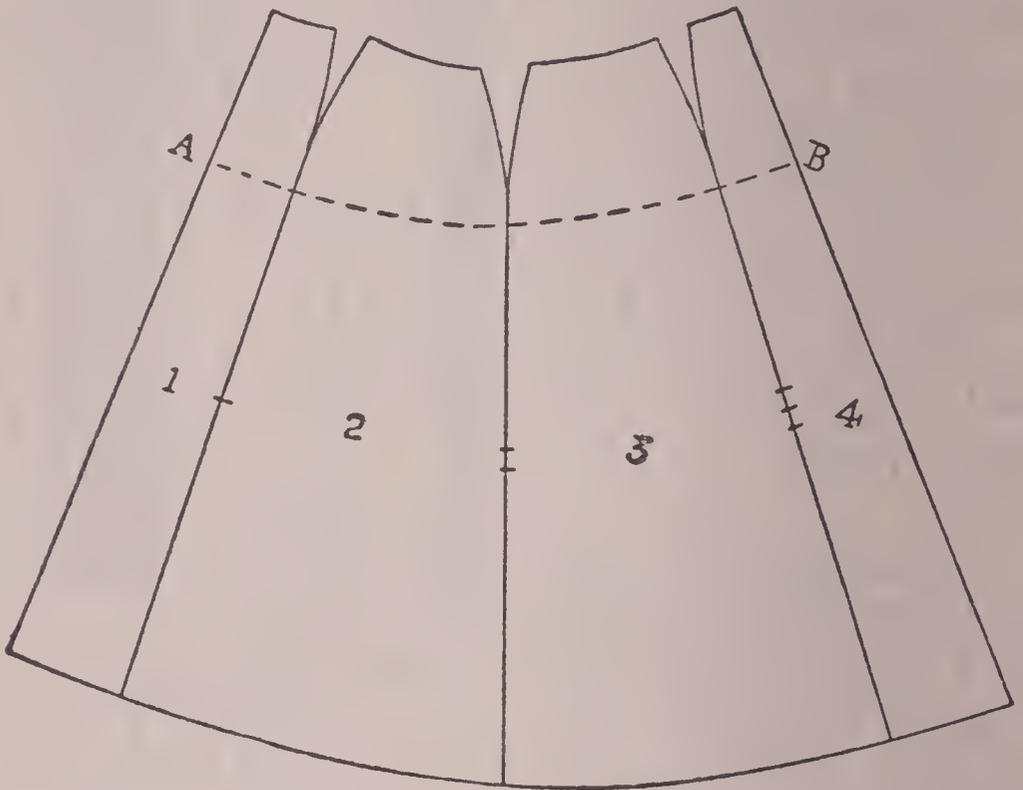
In making a pattern for your lower skirt section, use the original diagram. (See Fig. 28.) Add an inch extension above yoke line. Place a piece of paper under it, trace along the yoke line AB, across the top of the first two

gores, also along the center-front, across the bottom of the first two gores and up the side. Remove the piece and allow seams at the top



*Fig. (27) An attractive yoke style for medium weight goods*

and side and a hem and seam at the bottom. The center-front will be placed on a fold in cutting. Trace the back pattern in the same way.



*Fig. (28) Diagram for making yoke skirt pattern*

In cutting, the front edges of lower section and yoke and the center-back edges of both the lower section and yoke are placed on the fold of the goods. (See Fig. 33.)

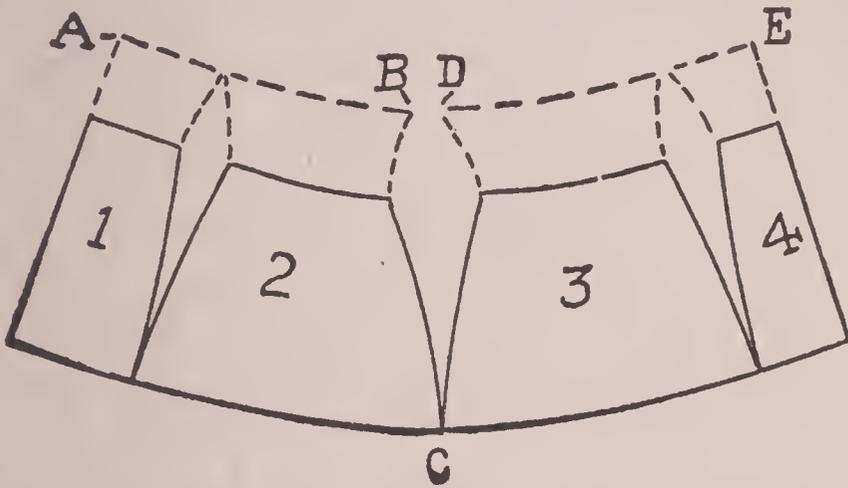
***Making a Skirt with Yoke:*** If the yoke is lined, the skirt will set better than if it is

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a single thickness. Cut the lining the same shape as the outside yoke. Close the right side seams in the outside yoke and lining, making plain seams and pressing them open.

Turn up the bottom of the outside yoke to form a tuck and press the edge. Then baste

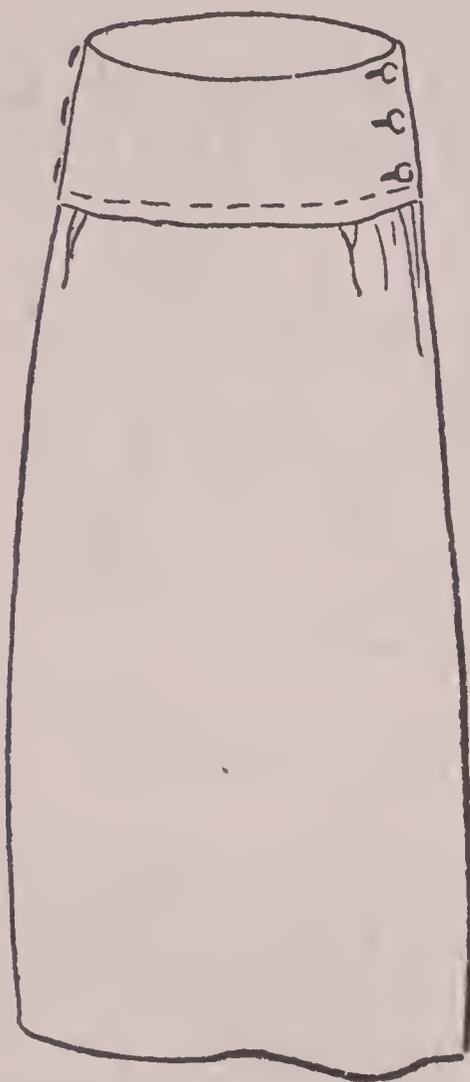


*Fig. (29) Adding the raised waistline to the yoke pattern*

the tuck in place. Mark the center-front and the center-back at the lower edge of the yoke. Bind the side edges of the lower gores and join the side. Press the seams open.

Leave the left side seam open to placket depth. Finish the front edge of the placket with a facing as described in finishing the

gored skirt. Mark the center-front and the center-back of the skirt at the top. Lap the yoke over the skirt and stitch as shown in



*Fig. (30) The neatest way of finishing a yoke is with a tuck at the bottom*

Fig. 34. Stitch the yoke lining to the yoke at the front edge of the placket. (See Fig. 35.)

Turn the lining onto the wrong side, fold under the free edge and fell by hand. (See Fig. 36.)

Finish back edge of placket with extension as described in making gored skirt. Join skirt to inside belt of gros-grain belting. (See Fig. 37.) Stitch hem at lower edge as described in making gored skirt.

### *Making a Pattern for a "Wrapped" Skirt:*

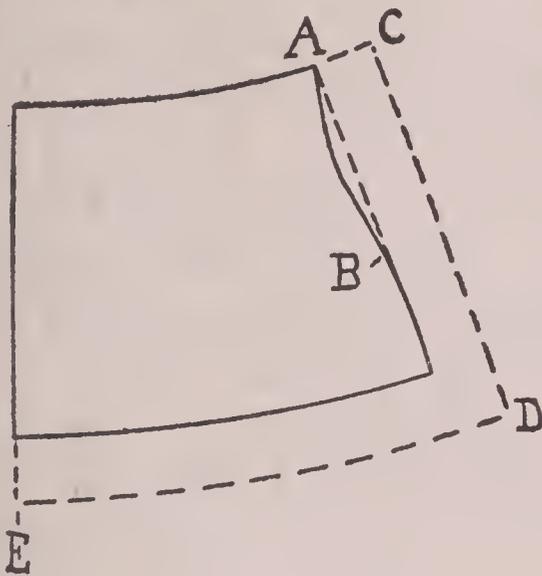
A skirt with a closing at the side-front and a deep lap is called a "wrapped" skirt. It's an especially good style for sports wear. A

## MAKING SKIRTS THAT HAVE STYLE

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wrapped skirt in homespun, fringed at the lower edge is shown in Fig. 38.

In order to fringe the material, by drawing the crosswise threads, the lower edge must be kept straight. This means that the skirt will be just a straight piece of material.



*Fig. (31) Diagram for front yoke showing lap at side and tuck at bottom added*

Decide how wide you want it at the lower edge. For a twenty-eight waist measure, a yard and one-half is ample. Add to this the amount of lap and a turn back for the right side.

Cut a piece of paper, on the straight, this

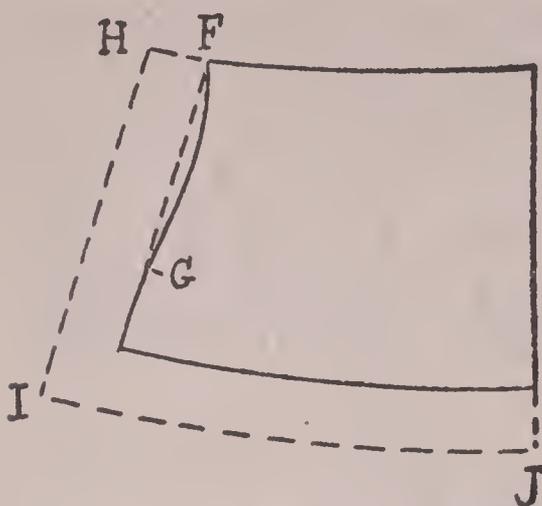


Fig. (32) Diagram for back yoke pattern with lap and tuck added

length. Crease the hem at the edge of the right front, where it laps over the left front, lap the fronts the desired amount and fold the skirt in half, folding at the center-front and center-back. Decide on the length you want the skirt at the center-front, plus the fringe and seam allowance at the top. Measure this amount on the pattern at the center-front from the bottom up. At the center-back measure from the lower edge up, making a point one inch higher than the length in the front. Slope the waist-

line from this mark to the center-front. This gives you the whole pattern for the skirt. If the skirt is to be finished with a hem at the lower edge you can make the pattern slightly circular. This does away with so much fullness at the top. Use your block



Fig. (33) Diagram showing yoke skirt pattern placed on the goods for cutting

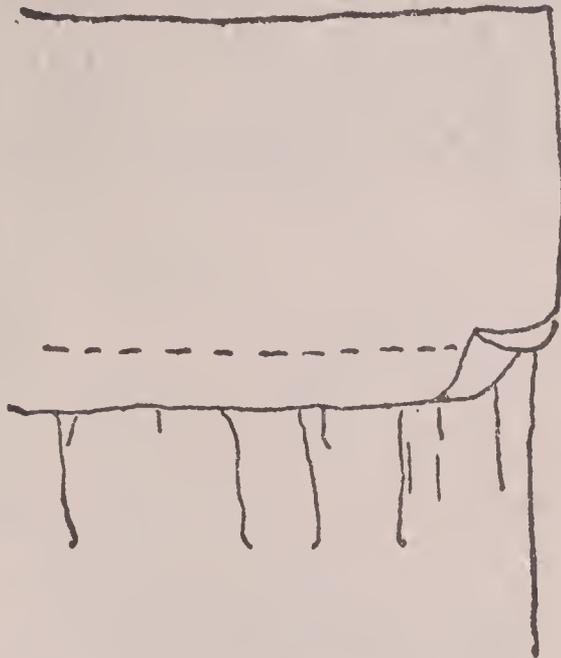
line from this mark to the center-front. This gives you the whole pattern for the skirt.

If the skirt is to be finished with a hem at the lower edge you can make the pattern slightly circular. This does away with so much fullness at the top. Use your block

## MAKING SKIRTS THAT HAVE STYLE

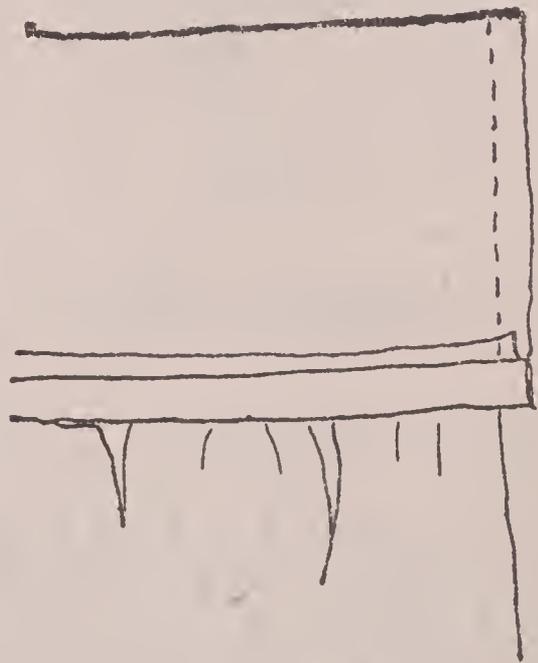
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pattern and make a two-piece skirt pattern, as described before. Trace your new front-piece and lay it on another piece of paper. Mark around it and then turn over the pattern bringing the center-front edge to the center-front edge of the outline you have just made. (See Fig. 39.) Line AB is the center-front.



*Fig. (34) Joining the yoke to the skirt*

Mark where you want your closing, as line CD in Fig. 39. If you want it to look straight up and down when the skirt is on, run it a little to the back at the bottom. That is, if it is five inches from the center-front at the top make it six inches from the cen-



*Fig. (35) The yoke lining stitched to the side*

ter-front at the bottom. If it is made parallel to the center-front, when the skirt is finished, it will appear to slant toward the back at the top. This is because the skirt flares a little at the bottom.



*Fig. (36) The lower edge of the lining sewn in place*

On the diagram, also mark the amount of lap as line EF, Fig. 39. Now you are ready to trace the two fronts. Put a piece of paper under the diagram and trace the right front over to line CD. Remove the paper and allow seams beyond the top and side seam, a hem at the bottom and a hem at the edge that laps over the left side. Then,

cut out the piece.

In tracing the left side, trace over to line EF. Allow seams at the top and side seam and a hem at the bottom. The edge EF will not need extra allowance, as the easiest way

## MAKING SKIRTS THAT HAVE STYLE

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of finishing it is with a binding. Trace the pattern for the back from the original diagram.

*Making a "Wrapped" Skirt:* Finish the front closing first. Bind the edges of both the left and the right side of the fronts. Then, turn a hem on the right front.

If you have made your skirt two-piece, bind the edges before joining the seams at the sides. Make open seams.

Where the skirt has a hem, to make the neatest finish at the lower edge of the right front, cut out the extra material where the front hem and lower hem turn back. To do this, mark on your skirt where the

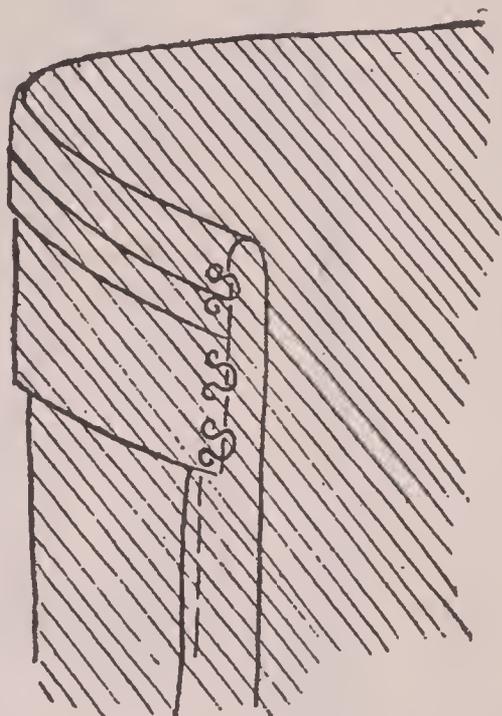


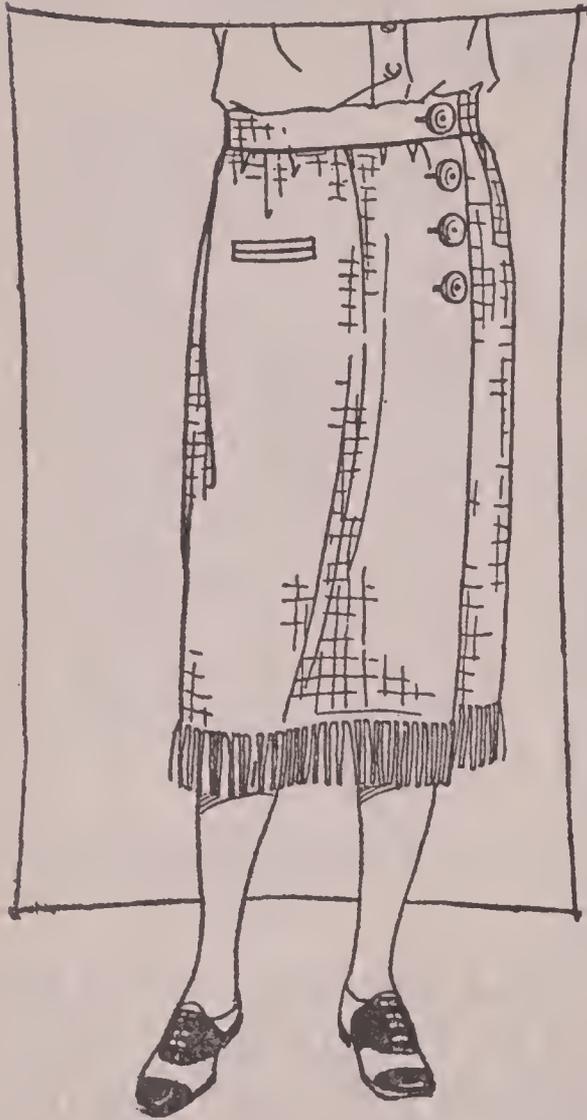
Fig. (37) *The skirt joined to the belt*

front hem creases, as line DE, Fig. 40. Line AB is the front edge of the pattern. Also, mark where the front hem will stitch, as line FG, Fig. 40. Line BG is the lower edge of the pattern. Mark where the lower hem will crease as line HI. Then, mark a line, a seam's

## A COMPLETE COURSE IN DRESSMAKING

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width below where the lower hem creases, over to within a seam's width of the stitching line of the front hem. See lines JKL, Fig. 40. Cut the material along lines JKL. This notch in the skirt does away with unnecessary bulk.



*Fig. (38) A wrapped skirt of homespun*

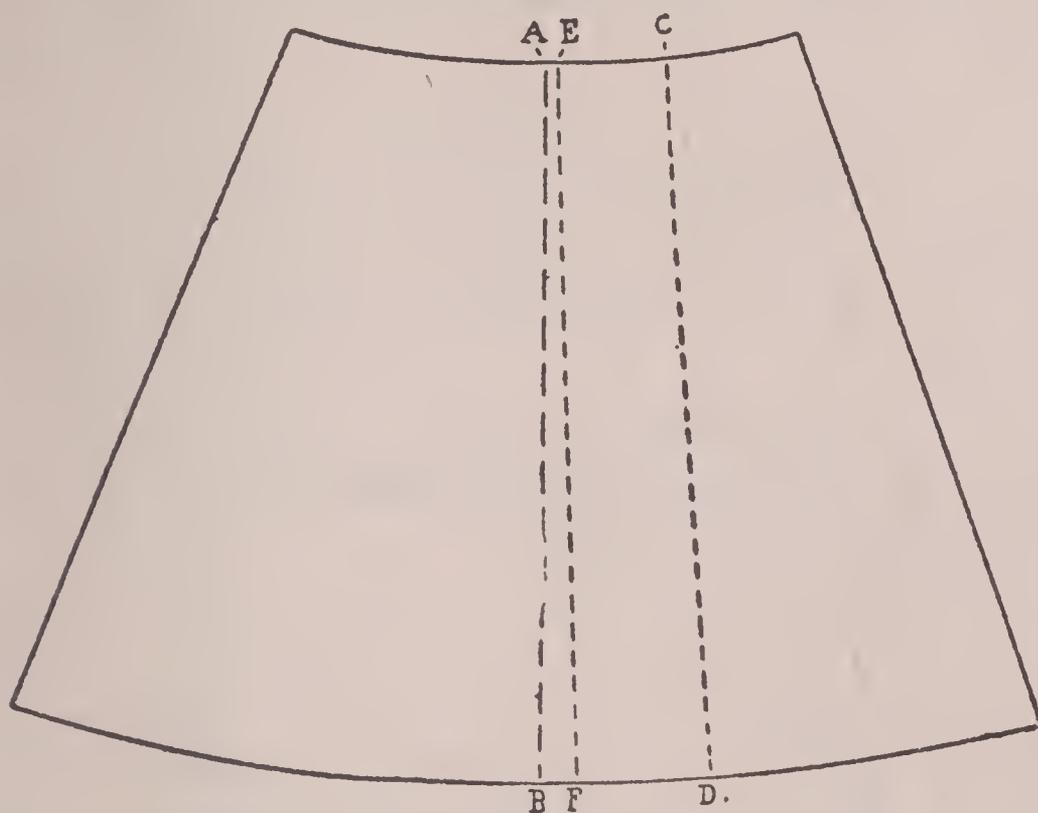
Where the material has been cut out in this manner first fold the front hem onto the right side of the skirt and stitch across the lower edge of the hem and slash from the corner to the stitching as shown in Fig. 41. When the front hem is turned onto the wrong side, the lower edge of it will be neatly finished. Turn the hem at the bottom, slipping the raw edge, under

## MAKING SKIRTS THAT HAVE STYLE

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the binding of the front hem. (See Fig. 42.)

If the skirt is fringed at the bottom draw the crosswise threads as you would for hem stitching. When you have the fringe deep enough whip the edge above the fringe with some of the yarn drawn from the material to keep the edge from fraying.



*Fig. (39) Diagram for wrapped skirt pattern*

Bind both edges at the closing, turning a hem on the right front. (See Fig. 43.)

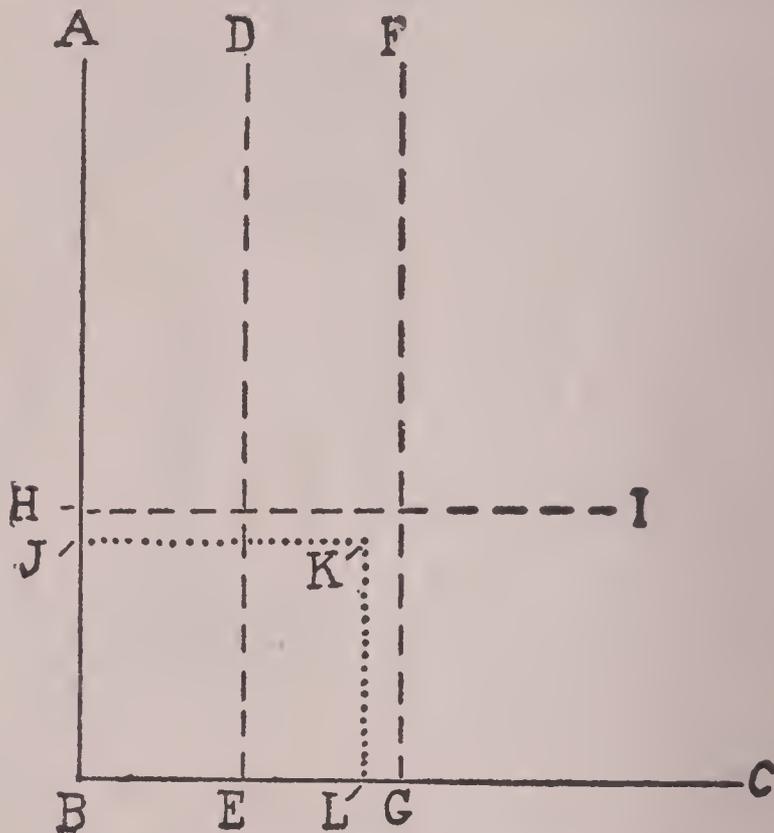
Finish the top of the skirt with gros-grain belting bringing the opening in the belting at

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point E in Fig. 39. The top of the right side of the skirt from E to C will be faced.

In sewing on buttons or snaps on the upper left side, place tape under the material to reinforce it. About four inches from the lower



*Fig. (40) Diagram for finishing lower corner*

edge of the skirt sew a four-inch piece of elastic just in back of the hem. Attach the other end to the left front. This helps to keep the skirt closed.

MAKING POCKETS

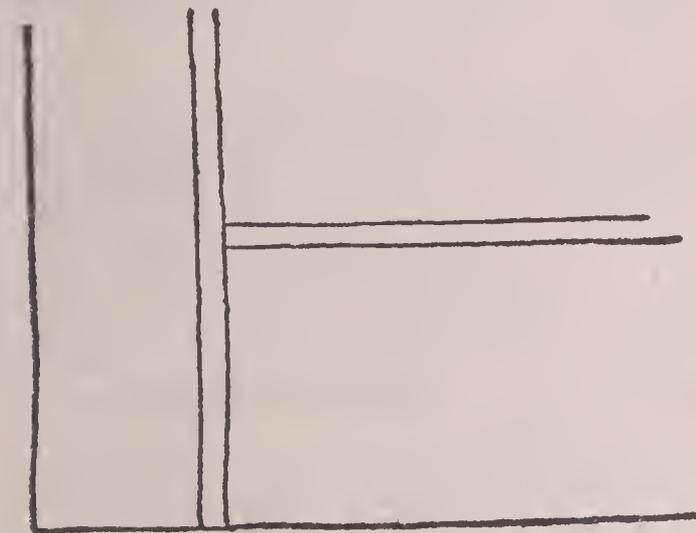
**A Square Patch Pocket:** Skirts have but little trimming these days except a pocket or pockets. Often it's the pocket that gives the style to the skirt. The neatness and nicety of the tailoring of a pocket, makes a plain skirt smart.

A pocket, suitable for a skirt of heavy material such as tweed or homespun, is shown in Fig. 44. The diagram for making this pocket pattern is shown in Fig. 45.

First, decide on the dimensions that you want the finished pocket.



*Fig. (41)  
The front  
hem  
stitched  
at the  
bottom*



*Fig. (42) The corner completed*

It may help you to draw the pocket on the skirt diagram. Never make a pocket exactly square, an oblong pocket, on account of the variety of the lines, is far more pleasing to the eye.

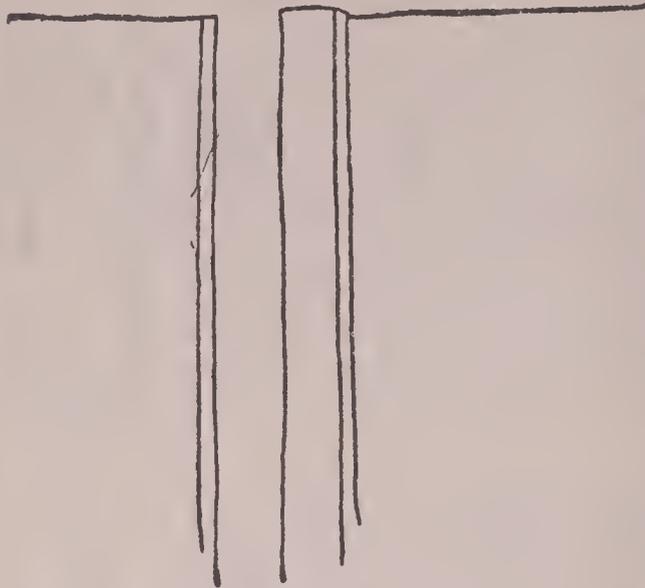


Fig. (43) *The edges finished at the closing*

Draw the lines AB and CD parallel. (See Fig. 45.) Make these lines the width you want the pocket and place them the distance apart that you want the pocket deep. Allow a hem at the top and seams at the

sides and bottom, as indicated by the dotted lines EFGH, Fig. 45. Cut out the pattern along these last lines.

### *A Patch Pocket with Pointed Lower*

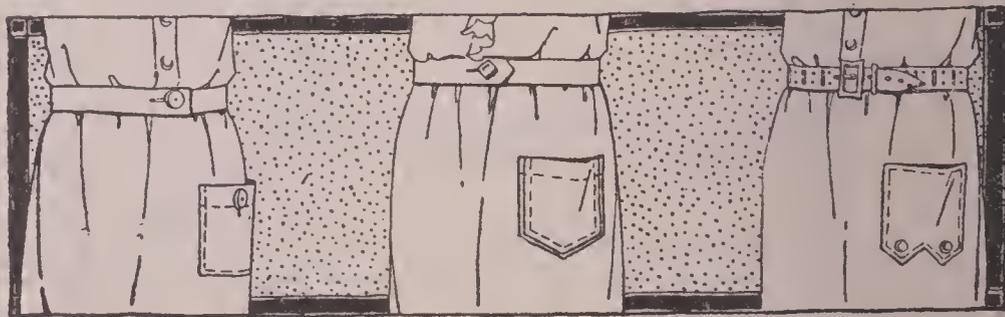


Fig. (44) *A plain patch pocket*

Fig. (46) *A patch pocket with a pointed lower edge is suitable for any medium weight skirting*

Fig. (48) *The outline of a pocket can be varied with double points*

**Edge:** If you want to vary your patch pocket a little, add a point to the lower edge as shown in Fig. 46.

After you have drawn the outline for the upper part of the pocket as shown by the lines ABCD, Fig. 47, divide the lower line in two, marking a point at the center as point E. Draw a line from point E at right angle to line CD. On this line, mark the depth that you want the point, as point F, Fig. 47. From point F, draw lines to points C and D. In cutting out the pattern allow seams at the sides and lower edges, and a hem at the top.

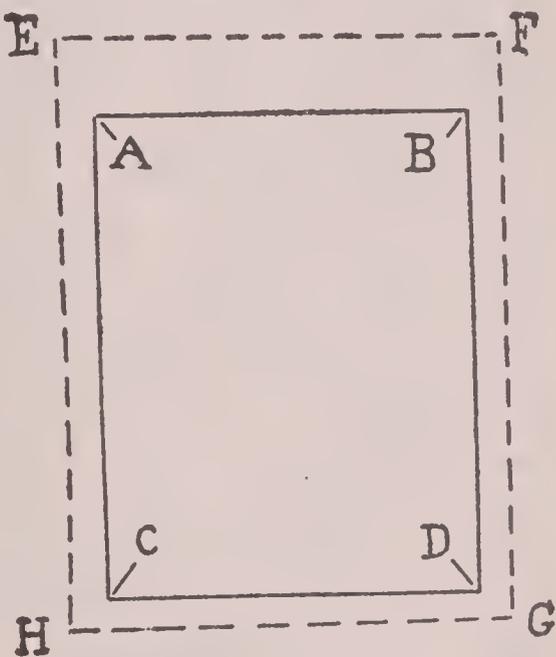


Fig. (45) Diagram for making plain patch pocket pattern

### **A Patch Pocket**

**with Double Points:** Fig. 48 shows a patch pocket with double points which is attractive on a silk skirt or on a woolen skirt of medium or light weight goods.

In making a pattern for this pocket, first draw the upper part of the pocket as lines

ABCD in Fig. 49. Lines AB and CD are parallel and the lines AC and BD are at right angles to them.

Divide the lower line in two marking the center E. Then mark the two halves in two again, marking the centers of these portions F and G. (See Fig. 49.) From points F and G, draw lines at right angles to line CD. Mark these lines the depth you want the points, as points H and I. Draw lines from point H to points C and E, and from point I to points E and D.

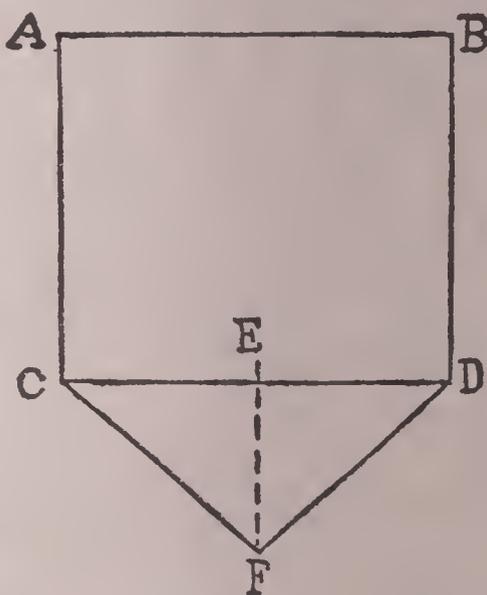


Fig. (47) Diagram for pointed pocket pattern

In cutting out the pattern, allow seams at the sides and lower edges and a hem at the top.

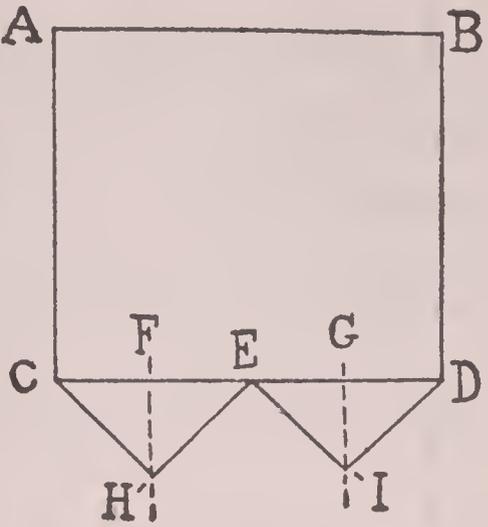
### *A Patch Pocket*

*with Tabs at the Lower Edge:* There is really no end to the shapes that you can make in a patch pocket. Fig. 50 gives another style. Here two tabs are cut on the lower edge.

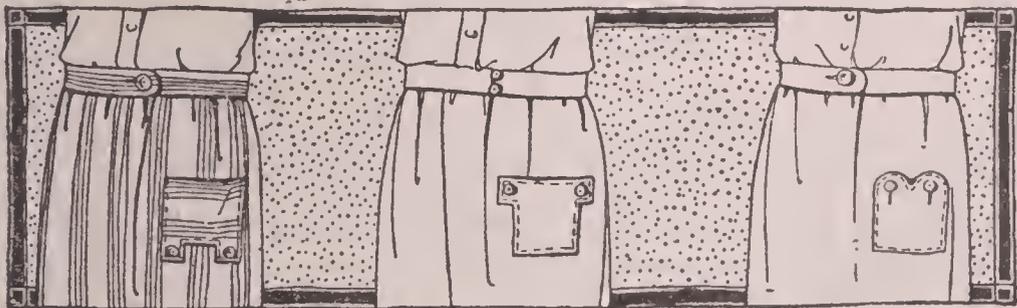
To make a pattern for a pocket of this type, first draw the pocket without the tabs

## MAKING SKIRTS THAT HAVE STYLE

as lines ABCD, Fig. 51. As in the other pockets, lines AB and CD are parallel to each other and lines CA and DB are at right angles to AB and CD. If you want the space between the tabs to just equal the width of the tabs, divide the lower line in three equal parts as CE, EF and FD. Continue the lines AC and BD below the original pocket. Also, draw lines from points E and F at right angles to line CD. On these new lines, mark the depth you want the tabs, as points G, H, I and J. Draw lines from G to H and from I to J. These will complete the outline of the tabs.



*Fig. (49) Diagram for pocket pattern with double points*



*Fig. (50) Tabs are another way of giving the pocket a little difference*

*Fig. (52) Tabs are sometimes added to the sides of a pocket*

*Fig. (54) Scallops are another pretty pocket outline*

Use your ruler or two-wheel tracer to mark seams at the sides, around the tabs and across the bottom of the pocket. It is important that the seams are put on evenly at all points. If you guess at the seam allowance, it is almost sure to be more in one place than another,

which probably will mean a pocket out of shape, when finished.

In cutting, allow a hem at the top unless you intend lining the pocket.

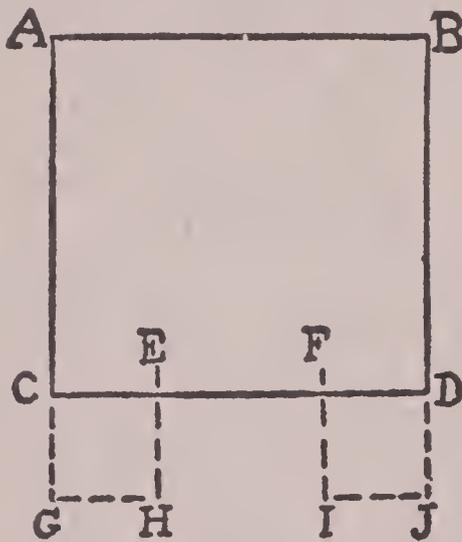


Fig. (51) Diagram for making pocket pattern that has tabs at the bottom

***A Patch Pocket with Tabs at Sides:***

Just to show you another variation, there is Fig. 52. This pocket has its tabs at the sides.

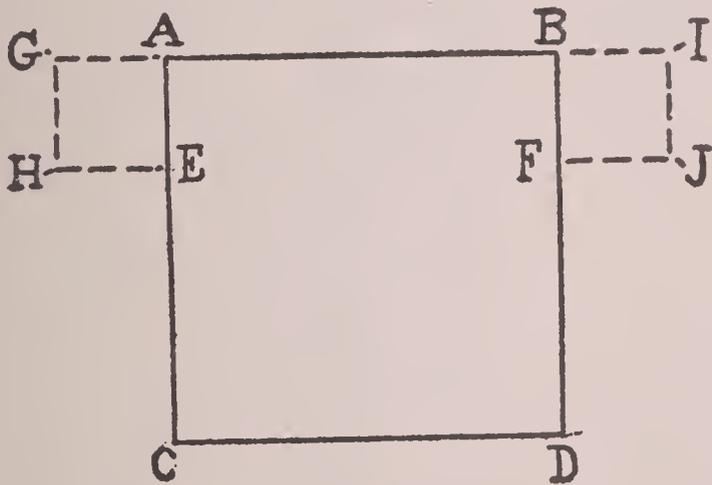
It makes a pretty pocket for a cotton wash skirt, such as cotton gabardine. Sometimes, fancy pockets of this kind are used on sports silk skirts and skirts of medium weight woolen, such as flannel.

In making the pattern, draw the lines for the pocket without the tabs. See lines ABCD, Fig. 53. Decide on the width that

## MAKING SKIRTS THAT HAVE STYLE

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you want the tabs and mark points E and F. From points A and E draw lines at right angles to line AC and from points B and F draw lines at right angles to line BD. On these lines mark the length that you want the tabs, as points G, H, I and J. Draw lines from G to H and from I to J which will complete the tabs.



*Fig. (53) Diagram for pocket pattern having tabs at the sides*

This pocket will finish easiest with a lining. Allow seams at all edges. In cutting the lining, make it just a trifle smaller than the outside at all points. Then, hold it to the outside in stitching and, when the pocket is turned right side out, the outside will roll over the edges and hide the lining.

**A Patch Pocket with Scalloped Top:**  
 Even the upper edge of a pocket may be cut in a fancy outline. Fig. 54 illustrates a silk skirt that has a pocket with scalloped top. It's a style of pocket that would be pretty, too, on a wash skirt of cotton or a medium weight woolen, such as serge.

The diagram for the pattern is shown in Fig. 55. First, draw the outline for the pocket below the scallops as lines ABCD. Divide the upper line in two and mark a point in the center as point E, Fig. 55. From points A, E and B draw lines at right angles to the line AB. On these lines mark points at the depth you want the scallops as points G, F and H. Place a piece of paper under the diagram and trace along the lines AG, GF, FE and EA. Cut out this portion. Fold it, bringing the edges GA and FE together. Then, oval off the top as shown in Fig. 56. Cut along the dotted line indicated in Fig. 56 and use this scallop as a guide in

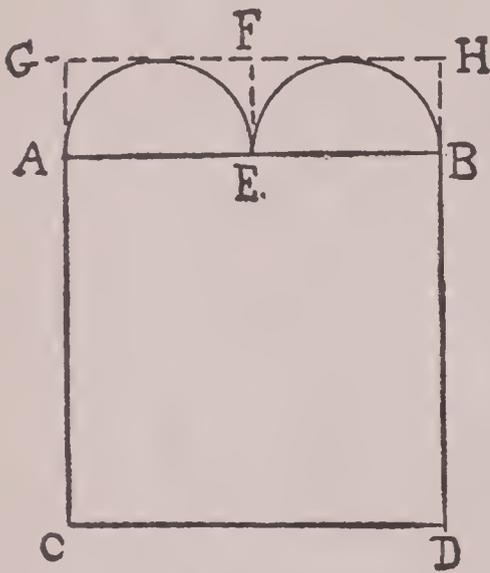


Fig. (55) Diagram for pocket pattern with scalloped top

points G, F and H. Place a piece of paper under the diagram and trace along the lines AG, GF, FE and EA. Cut out this portion. Fold it, bringing the edges GA and FE together. Then, oval off the top as shown in Fig. 56. Cut along the dotted line indicated in Fig. 56 and use this scallop as a guide in

## MAKING SKIRTS THAT HAVE STYLE

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marking the tops of the two scallops in the diagram Fig. 55.

This pocket, too, ought to be lined. Allow seams at all edges in cutting out the pattern, being sure that they are marked at an equal depth at all points.

**An Oval Patch Pocket:** Where you want just a small pocket, an oval outline is effective. See Fig. 57. This style of pocket can be used on almost any skirt, whether the material is a heavy woolen, such as tweed or a medium weight silk, such as rough-weave, sports silk.

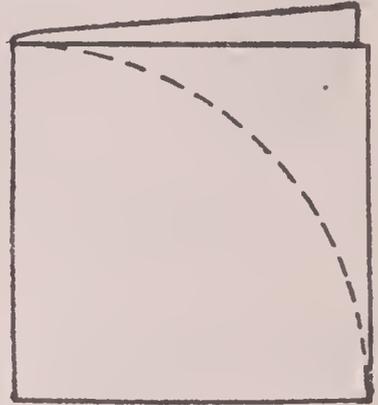


Fig. (56) Pattern for scallop

The diagram for the pattern is shown in Fig. 58. Decide on the width and depth that you want the pattern, then draw the box ABCD to these proportions. Divide the lower line in two, marking the center as point E. Trace the outline onto another piece of paper, cut it out and fold it as in Fig. 56. Mark the curve for half the lower edge and cut it out. This gives you a guide for making the curve on each side of the pocket exactly the same. Use it in marking the curve on the diagram. In cutting

out the pattern, allow seams at the lower edge and a hem at the top.

**A Patch Pocket in Pointed Outline:**  
V-shaped pockets make a stylish trimming for a sports skirt. A silk skirt is shown in Fig. 59

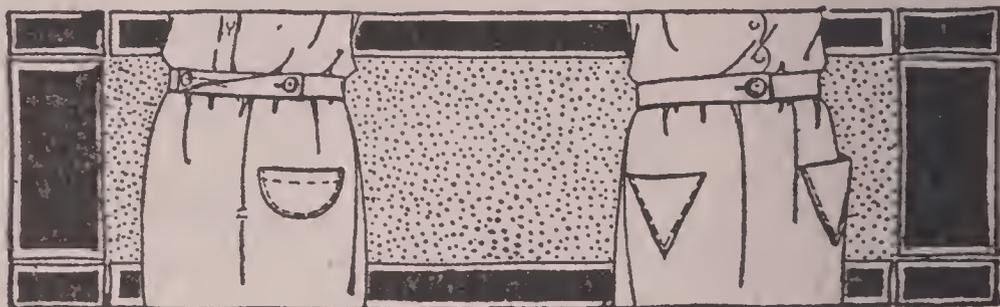


Fig. (57) Oval pockets are in good style, too

Fig. (59) V-shaped pockets on a silk skirt

with pockets of this description.

Fig. 60 gives the diagram for making the pattern. Draw line AB the width that you want the top of the pocket. From the ends of this line draw lines at right angles to it, as lines AC and BD. Mark points C and D at the depth that you want the pocket.

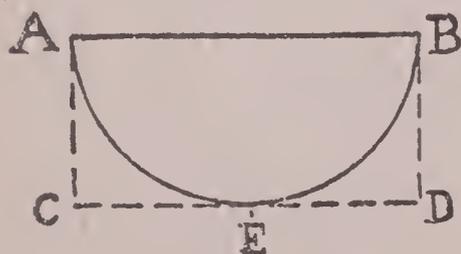


Fig. (58) Diagram for oval pocket pattern

Draw a connecting line from C to D. Divide the lower line in two, marking a point in the center, as point E in Fig. 60. From point E, draw lines to A and B. This

## MAKING SKIRTS THAT HAVE STYLE

gives you the outline for the pocket.

In cutting the pattern, allow seams at the sides and a hem at the top.

This gives you a pocket that will lie flat to the skirt. If you want it to stand away from the skirt a little, split the pattern in the center, as shown in Fig. 61. Draw a line on another piece of paper and place the two pieces either side of the line, keeping the lower edges together and spreading them an equal distance from the line at the top.

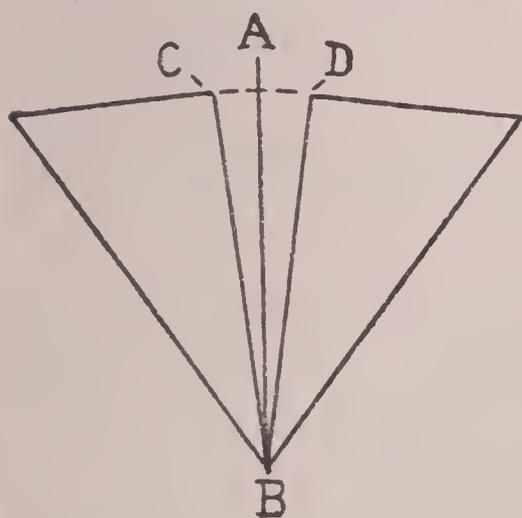


Fig. (61) *Adding fullness to the top of the pocket*

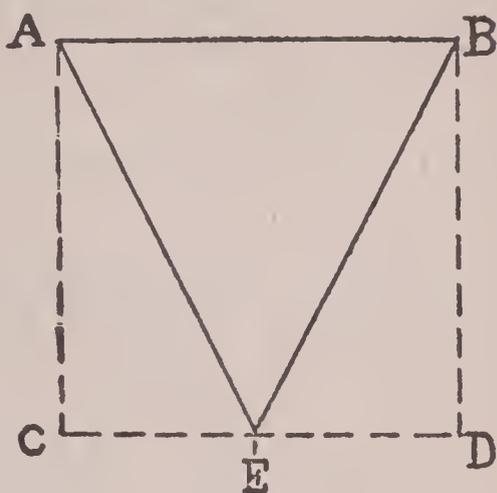


Fig. (60) *Diagram for V-shaped pocket pattern*

the top. Mark around the outside of the pieces. This gives you the new outline for the pocket. The upper edge will curve a little, but when it is sewn to the skirt, placing the outer points A and B so that they are just the same distance apart that they were on the

original diagram, Fig. 60, the upper line will seem to be straight.

In cutting out the pattern, allow seams at all sides and line the pocket in making it.

**Where Trimming Tabs and Pocket Are In One:** Fig. 62 shows a skirt which has the trimming tabs and pockets cut all in one piece. Some years, pockets of this variety are popular. However, at the present time,



*Fig. (62) Where pockets and trimming tabs are cut in one*

*Fig. (68) Welt pockets are used on tailored skirts*

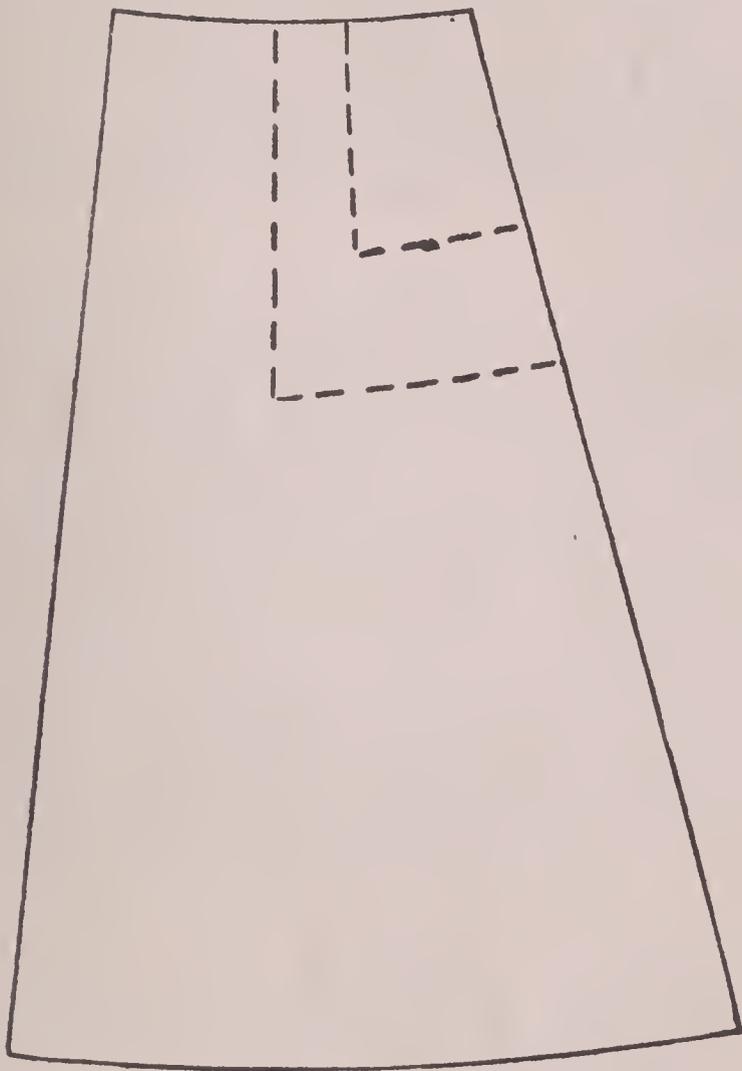
smaller pockets are considered more stylish. Nevertheless, it's well to know how to make all kinds.

The diagram in Fig. 63 shows the best way of going about making the pattern. Work directly on the diagram for the skirt. After you have the outline marked on to suit you, trace the outline onto another piece of paper. In cutting out the pocket piece, allow seams at all edges.

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After the front-piece of the skirt is cut, the pocket outline can be traced onto the material. Then, you can't make a mistake in placing the pocket.



*Fig. (63) Locating the pocket on the skirt pattern*

**A Slashed Pocket:** One of the pockets used the most in separate skirts at the present

time is the slashed pocket. This is shown in Fig. 1, in the first part of the lesson. The material used in a skirt that has a slashed pocket ought to be firm of texture. It is possible to finish a neat slashed pocket in good quality serge, flannel, broadcloth, prunella cloth or a twill. If the material is loosely woven and frays easily, it is almost impossible to finish the edges without having them lose their shape.

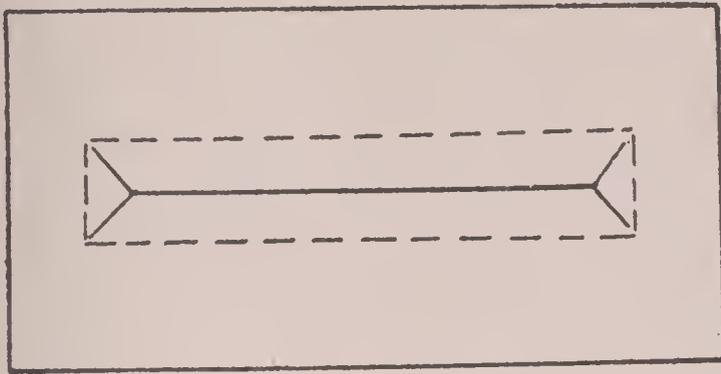
The secret of binding a slashed pocket neatly is in stitching the binding to the skirt before cutting the pocket opening. Mark where the pocket opening will come on the goods. Cover the mark with a piece of goods which extends about three-quarters of an inch beyond the mark at all points. Then, stitch around the mark, running the stitching parallel to the mark at the sides and square at the ends. Keep the stitching about one-eighth of an inch from the mark at all points.

After the stitching is made, cut along the mark to within one-eighth of an inch of the ends. From the ends, slash diagonally to the corners. (See Fig. 64.)

Turn the binding piece through the slash onto the wrong side of the skirt and lay in small pleats at the ends. (See Fig. 65.) These

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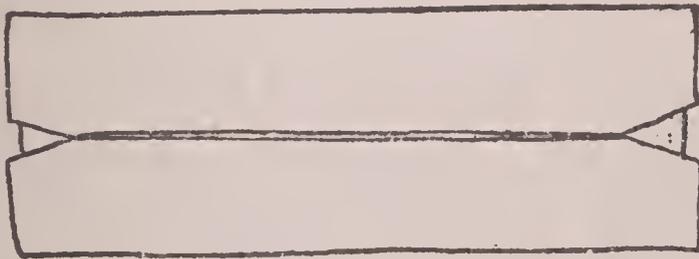
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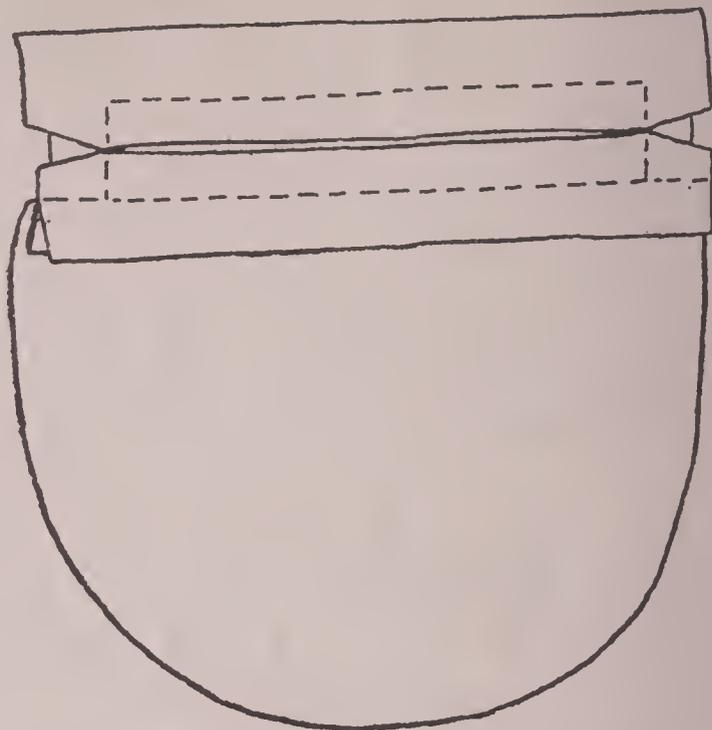
*Fig. (64) Facing stitched to a slashed pocket*

pleats will be like little inverted box pleats.

Then, from the right side of the goods stitch around the pocket again running the stitching just in back of the binding. On the wrong side of the skirt, attach the lower pocket piece to the lower edge of the binding. (See Fig. 66.) The other pocket piece must be cut long enough to extend to the top of the binding. Now lay this in place and stitch it to the top and sides of the binding piece and to the sides and bottom of the under



*Fig. (65) The facing turned onto the wrong side of the skirt*



*Fig. (66) The pocket piece stitched to the facing*

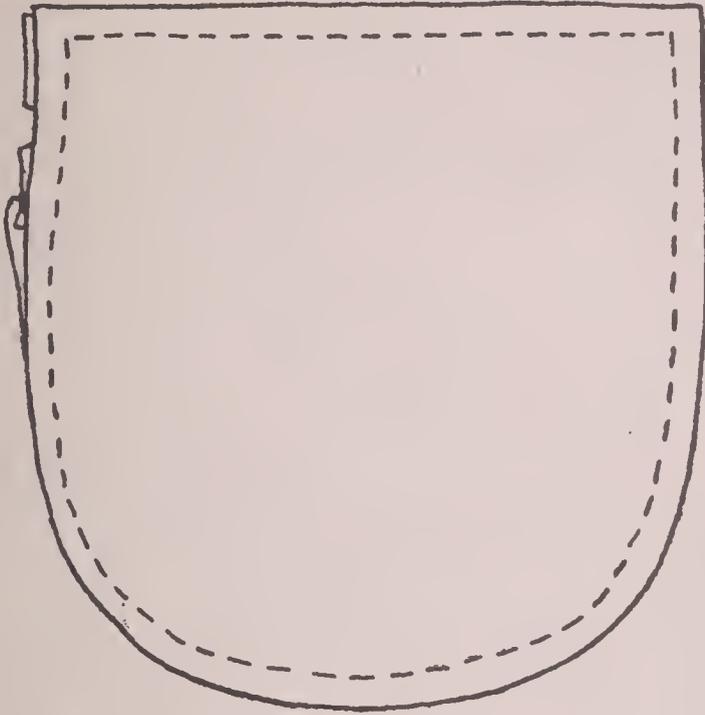
pocket piece. (See Fig. 67.) Then, bind the raw edges.

**A Welt Pocket:** Another way of finishing a slashed pocket is with what is called a welt. A skirt with a welt pocket is shown in Fig. 68. This is the kind of a pocket that is used in a man's vest. Here, too, the material must be firmly woven.

To make a welt pocket, mark where the finish welt is to come on the garment. A welt three-quarters of an inch wide gives a good appearance. Then, mark centerway between the upper and lower edges of the welt

## MAKING SKIRTS THAT HAVE STYLE

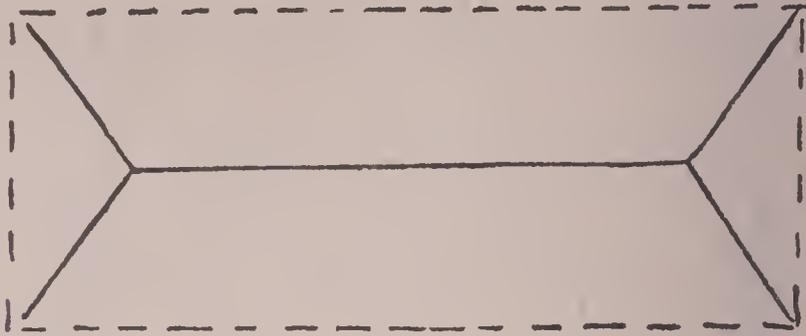
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*Fig. (67) The under pocket piece stitched in place*

to within one-half inch of either end. From the end of the center line mark diagonal lines to the corners of the welt. (See Fig. 69.) These center lines are where the material will be slashed.

Cut two pocket pieces to extend a seam's width beyond the welt marks on either side. The pocket piece which is to be sewed to the lower edge of the slash should be cut the width of the finished welt longer than the pocket piece which is to be sewed to the upper edge of the slash.



*Fig. (69) Slashing for a welt pocket*

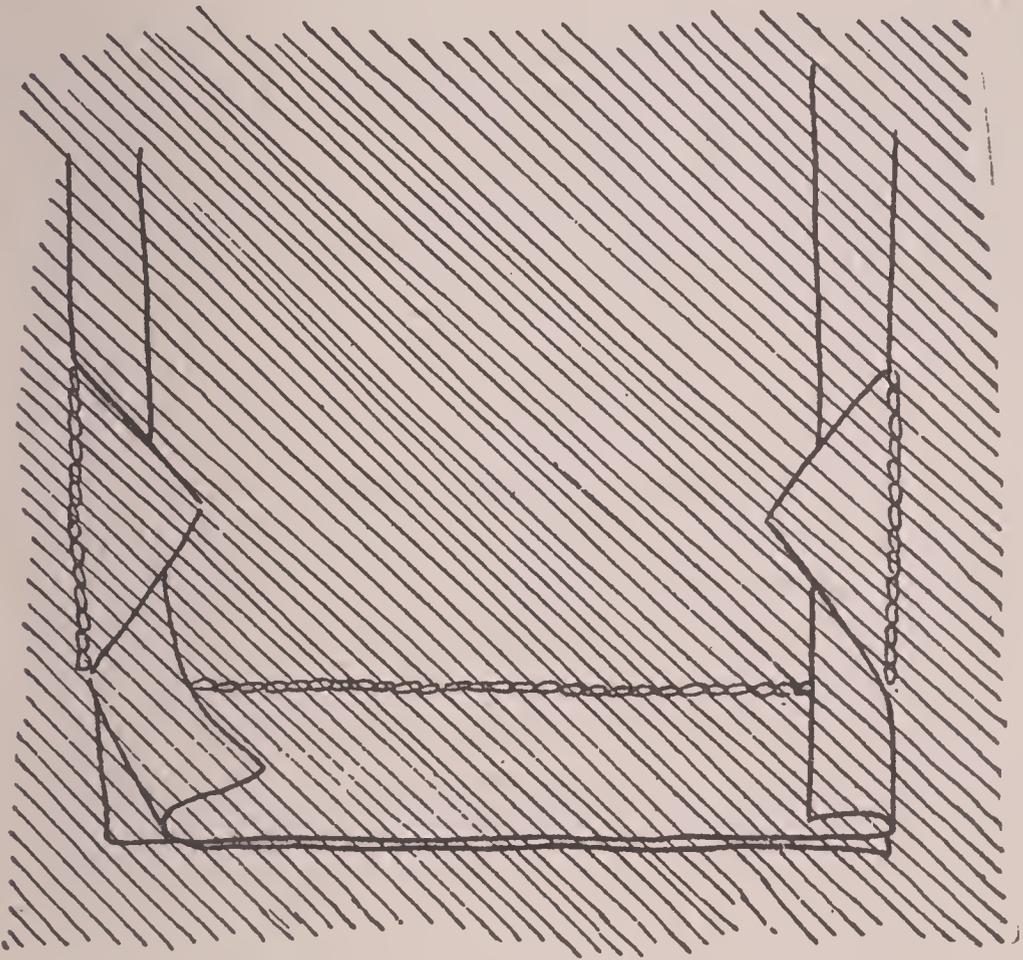
Place the pocket pieces on the right side of the material with the edges just meeting at the center line on the welt. Stitch across the pocket pieces, running the stitching equal distances from the slash mark and placing the two rows at a distance apart which is just equal the width of the finished welt. Slash on the mark centerway between the stitchings and diagonally to the corners. Turn the pocket pieces through the slash onto the wrong side. Turn both pocket pieces up above the slash and stitch the lower pocket piece to the material at the ends of the slash. (See Fig. 70.)

Turn the two pocket pieces so they hang down and stitch around the outer edges. On the outside the welt will appear as in Fig. 71.

***Regulating the Hang of Your Skirt:***  
The curve that your skirt takes at the waist-line, regulates the hang. If your skirt buckles

## MAKING SKIRTS THAT HAVE STYLE

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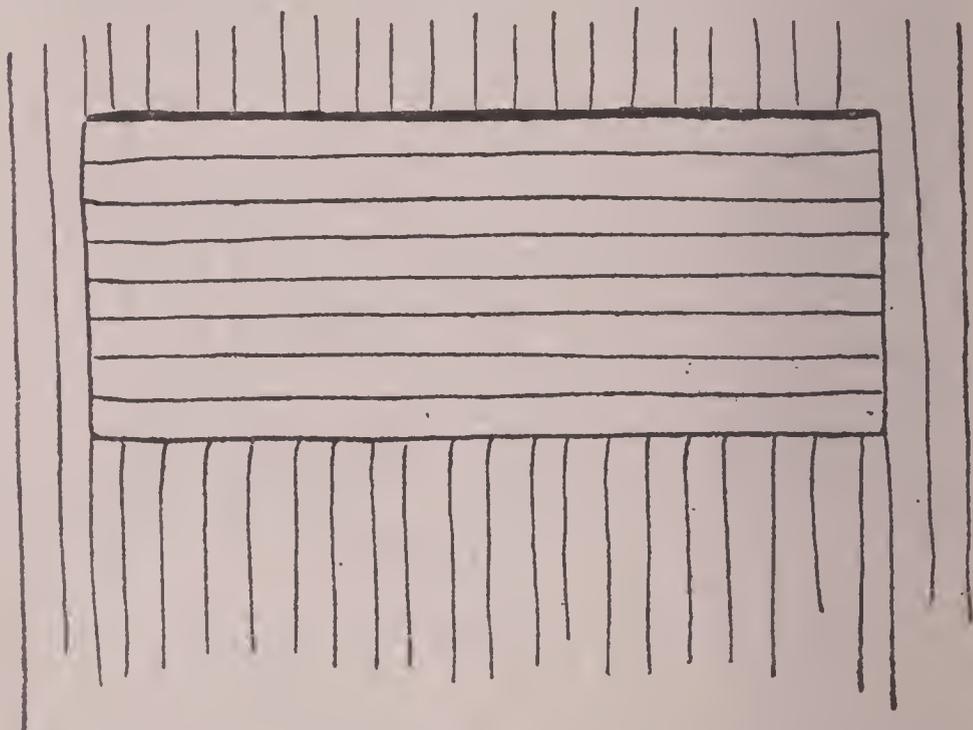


*Fig. (70) The pocket piece stitched in place*

across the knees and swings out the back, it's because the run at the waistline is wrong. In the reverse case, where the skirt pokes out in front, the slant at the waistline needs altering on the pattern.

If a skirt pattern was made for a woman whose waistline ran straight around, that is, was parallel to the floor at all points, and then

the skirt was made up and worn by a woman who had a waistline that dipped down in the front and up in the back, the skirt wouldn't set right. If the waistline were crowded down in the front and the back of the skirt were hitched up to suit her figure, the whole skirt



*Fig. (71) The welt as it appears on the right side of the skirt*

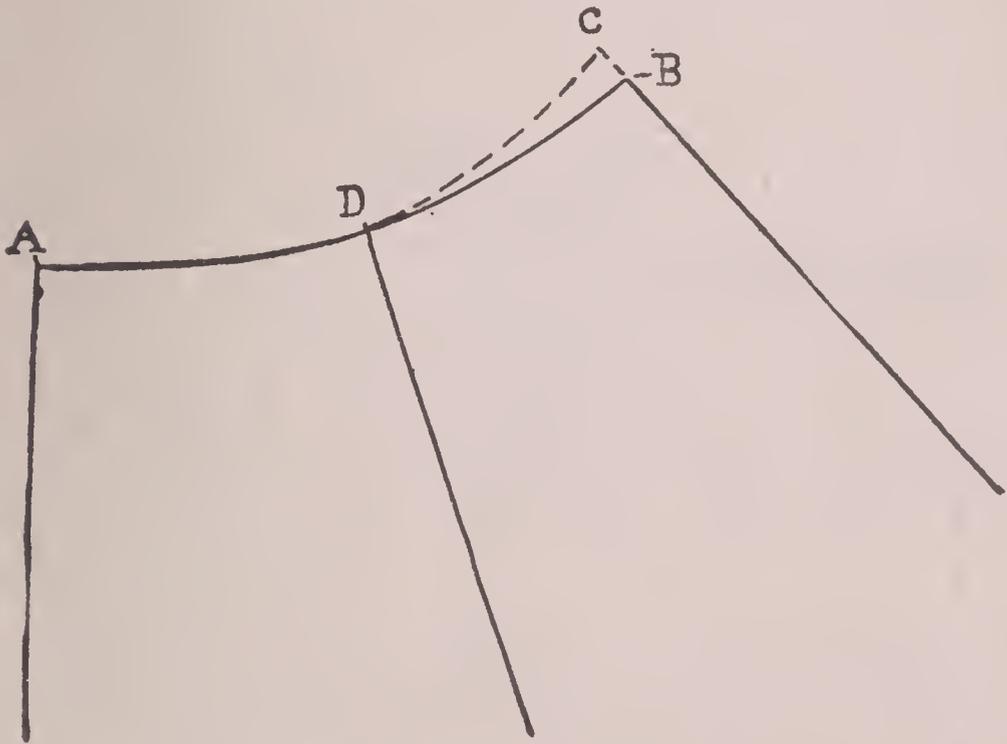
would be out of balance and swing toward the back. For this particular figure, add to the top of the skirt at the back giving the waistline a new run, as in Fig. 72.

If the original pattern, made for the woman with the straight around waistline, were made

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up and put onto a woman whose waistline ran up in front, the reverse would happen. (Elderly women with high stomachs often have a waistline that runs up in the front.) In this case, the fullness would poke out in

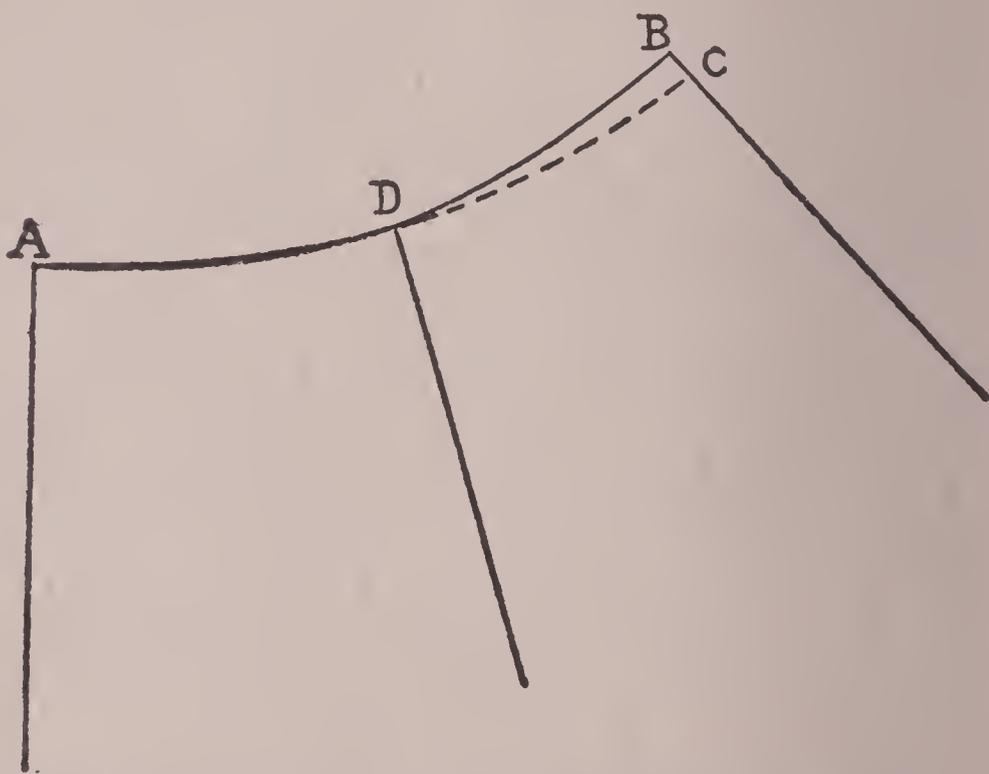


*Fig. (72) Changing the slope of the waistline regulates the hang of the skirt*

the front. On the pattern, the waistline needs lowering in the back. (See Fig. 73.)

*If you want to throw ripples at any given point in a skirt, lower the waistline in your pattern at this point. For instance, if you want a skirt that hangs flat at the front and*

back and ripples at the sides, lower your waistline on your pattern a little at the side. When the skirt is made up and the sides pulled up in place, it will throw the flare of the skirt to the side.



*Fig. (73) If a skirt pokes out in the front, lower the waistline of the pattern in the back*

Style changes in the way skirts are hung just the same as it does in the lines and pattern of the skirt. Twenty years ago the fullness of the skirts was swung to the back. A few seasons ago, the smart skirts hung with

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the fullness at the sides and were straight at the front and back. Now, the average skirt hangs about an equal distance from the figure all the way around. Some of the young girls, who go in for extremes, are wearing skirts that have the fullness swung ever so slightly to the front.

*Making a Pleated Skirt:* First decide how much material you want to put into the skirt. For instance, if you are using thirty-six-inch goods, you might want to put two-and-a-half widths in the skirt. Join the seams on the half. If you subtract this amount from half the waist measure it will give you the amount that you must pleat up in the top of the skirt.

Suppose, when joined, the material for the skirt measured forty-four inches on the half and that the waist measure was twenty-eight inches or fourteen on the half, it would leave thirty inches on the half to be taken up into pleats at the waistline. Make a memorandum of this on a piece of paper.

Next consider the hip measure. Measure the woman six below the waistline. If you have a forty-inch hip measure, or twenty inches on the half, it will leave twenty-four inches

to be taken out in pleats at the hip. Subtract half the hip measure from half the width of the skirt.

Work out the problem at the lower edge in the same way. Decide on what lines you want the skirt to hang. When pleated, do you want it to hang on lines equal to a plain skirt that measures a yard and a quarter at the lower edge or do you want the outline of your skirt to flare more as a skirt that measures one and a half or one and three-quarter yards? At the present time, skirts are pleated to hang very close to the figure.

If you decide you want the skirt to hang, as a plain skirt measuring about fifty-five inches would hang, you must pleat the lower edge into exactly this measurement, or on the half, twenty-seven and one-half inches. Subtracting this amount from the width of the material that you have to pleat up, leaves sixteen and one-half inches to be pleated. Subtract one half the width you desire at the bottom from one half the total width of the goods to be pleated. Make a memorandum of this.

Now you know exactly how much you must pleat at the waistline, the hips and the bottom.

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For pleats at waistline.....thirty inches  
For pleats at hips.....twenty-four inches  
For pleats at bottom.....sixteen and one-half inches

Take a large piece of paper and make a diagram. Draw your center-front line, the length you want your skirt at this point. At the top and bottom, draw lines at right angles to the center-front, making these lines equal to half the width of the material you have joined for the skirt. In the case of the skirt mentioned above, it would be forty-four inches. At the forty-four-inch point, draw a line parallel to the center-front, this gives you the center-back line of the skirt. Use this outline as a working diagram. It's easier to work out the pleats on paper than it is to pin and unpin and pin again in the goods.

The next step is to consider the waist measure in relation to the placing of the pleats. Decide how many pleats you want to put in the skirt. Suppose you want eight pleats and a panel in the front. You know that half your waist measure is fourteen inches. You have fourteen inches of space to divide into half of a panel and the spaces between the pleats. If you count the pleat at the side of the panel as the first pleat and figure on the last pleat coming at the center-back and forming an inverted pleat you will have

half of your panel and seven spaces of which to consider the width. The best plan is to make the front panel the width you desire and then divide the remaining amount equally. If the whole front panel were to measure four inches, on the half of the skirt it would take up two inches. Subtract half of the width of the front panel from half the waist measure. In the case mentioned above, you would have left two inches from fourteen or twelve inches to be taken up in seven spaces. Dividing the amount as nearly equal as is practical, it gives you one and five-eighths for the first two spaces back of the front panel and one and three-quarter inches for the remaining spaces. Make a memorandum of this.

Top of Skirt

Front panel.....	2	inches
1st space.....	1 <sup>5</sup> / <sub>8</sub>	inches
2nd space.....	1 <sup>5</sup> / <sub>8</sub>	inches
3rd space.....	1 <sup>3</sup> / <sub>4</sub>	inches
4th space.....	1 <sup>3</sup> / <sub>4</sub>	inches
5th space.....	1 <sup>3</sup> / <sub>4</sub>	inches
6th space.....	1 <sup>3</sup> / <sub>4</sub>	inches
7th space.....	1 <sup>3</sup> / <sub>4</sub>	inches
TOTAL.....	14	inches

Figure how you will space the pleats at the hips. After subtracting one half of the width of the front panel, divide the remaining hip measure into seven equal spaces. In the case

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of the skirt used as an example, you would take two inches away from the twenty-inch hip for the front panel. This leaves you eighteen inches for the spaces between the pleats. You will remember in working on a skirt with eight pleats that you have seven spaces back of the front panel. Dividing eighteen by seven, gives two and one-half inches for the first three spaces in back of the front panel and two and five-eighth inches for the remaining spaces. Make a memorandum of this.

At hips, front panel.....	2 inches
At hips, 1st space.....	2 $\frac{1}{2}$ inches
At hips, 2nd space.....	2 $\frac{1}{2}$ inches
At hips, 3rd space.....	2 $\frac{1}{2}$ inches
At hips, 4th space.....	2 $\frac{5}{8}$ inches
At hips, 5th space.....	2 $\frac{5}{8}$ inches
At hips, 6th space.....	2 $\frac{5}{8}$ inches
At hips, 7th space.....	2 $\frac{5}{8}$ inches
<b>TOTAL.....</b>	<b>20 inches</b>

Determine the spacing of the pleats at the bottom, too. You know that the finished skirt is to measure twenty-seven and a half inches on the half when pleated up. Subtract half the width of the panel from this and divide the remaining amount into the seven spaces. Two inches, half the width of the panel, from twenty-seven leaves twenty-five and one-half inches. Dividing this amount by seven, the number of spaces, gives

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three and five-eighths for the first six spaces and three and three-quarter inches for the last space. Jot this down, so that you will not be confused.

At bottom, front panel.....	2 inches
At bottom, 1st space.....	$3\frac{5}{8}$ inches
At bottom, 2nd space.....	$3\frac{5}{8}$ inches
At bottom, 3rd space.....	$3\frac{5}{8}$ inches
At bottom, 4th space.....	$3\frac{5}{8}$ inches
At bottom, 5th space.....	$3\frac{5}{8}$ inches
At bottom, 6th space.....	$3\frac{5}{8}$ inches
At bottom, 7th space.....	$3\frac{3}{4}$ inches
TOTAL.....	$27\frac{1}{2}$ inches

Now, go back and consider your first memorandum. It gave you the amount to be pleated up at the waistline, six inches below the waistline (hips) and at the bottom. Decide how deep you want to make each pleat at each of these points. At the bottom you can divide the amount to be taken up in pleats by the number of pleats and distribute the goods to be pleated evenly. In the case of the skirt mentioned before, you have sixteen and one-half inches at the bottom to be taken up into eight pleats. This gives you two and one-eighth inches for the first four pleats and two for the last four.

At the waistline the first two pleats should be folded shallower than the others, as the

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swell of the hips comes back of these points. Pleat the side of the front panel about the same depth from top to bottom. In the case of the skirt used as an example, this would be two and one-eighth inches. Subtract this amount from the amount to be pleated at the waistline. In the case mentioned, it gives you twenty-seven and seven-eighth inches. Divide this amount by the remaining number of pleats. If an equal amount were put into each pleat, it would give a little more than three and seven-eighths for a pleat. However, it is better to make the first pleats even and add the extra width to the last pleat.

At the hips, the pleat at the panel ought to be the same depth that it is at the bottom. At the other pleats the fullness can be distributed equally. Figuring on the skirt used as an example in this lesson, you would take two and one-eighth inches, the width of the first pleat from the amount to be pleated at the hips, which is twenty-four inches. This gives you twenty-one and seven-eighth inches. Dividing twenty-one and seven-eighths by seven, the number of pleats left, you have three and one-eighth inches to go into each pleat. Make a memorandum of the amount

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to be pleated in each pleat at the waistline, the hips and the lower edge.

At waistline, 1st pleat.....	2 $\frac{1}{8}$ inches
At the waistline, 2nd pleat.....	3 $\frac{7}{8}$ inches
At the waistline, 3rd pleat.....	3 $\frac{7}{8}$ inches
At the waistline, 4th pleat.....	3 $\frac{7}{8}$ inches
At the waistline, 5th pleat.....	3 $\frac{7}{8}$ inches
At the waistline, 6th pleat.....	3 $\frac{7}{8}$ inches
At the waistline, 7th pleat.....	3 $\frac{7}{8}$ inches
At the waistline, 8th pleat.....	4 $\frac{5}{8}$ inches

TOTAL.....	30 inches
At the hips, 1st pleat.....	2 $\frac{1}{8}$ inches
At the hips, 2nd pleat.....	3 $\frac{1}{8}$ inches
At the hips, 3rd pleat.....	3 $\frac{1}{8}$ inches
At the hips, 4th pleat.....	3 $\frac{1}{8}$ inches
At the hips, 5th pleat.....	3 $\frac{1}{8}$ inches
At the hips, 6th pleat.....	3 $\frac{1}{8}$ inches
At the hips, 7th pleat.....	3 $\frac{1}{8}$ inches
At the hips, 8th pleat.....	3 $\frac{1}{8}$ inches

TOTAL.....	24 inches
At the bottom, 1st pleat.....	2 $\frac{1}{8}$ inches
At the bottom, 2nd pleat.....	2 $\frac{1}{8}$ inches
At the bottom, 3rd pleat.....	2 $\frac{1}{8}$ inches
At the bottom, 4th pleat.....	2 $\frac{1}{8}$ inches
At the bottom, 5th pleat.....	2 inches
At the bottom, 6th pleat.....	2 inches
At the bottom, 7th pleat.....	2 inches
At the bottom, 8th pleat.....	2 inches

TOTAL.....16 $\frac{1}{2}$  inches

With these memorandums, you have all you need to go ahead with the diagram. First, measure the width of the front panel from the center-front, at the waistline, six inches below and at the bottom. Draw a line connecting these points. Next, measure one-

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half the amount to be taken up in the pleat at the waistline, the hipline and the lower edge and draw a line connecting these points. Then, mark beyond this line one-half the amount to be taken up in the first pleat at the waistline, the hip and the lower edge and draw a line connecting these last points. You have your first pleat marked.

Now, measure from the back line of this pleat, the amount of the first space at the waistline, the hip and the lower edge and draw a line connecting these points. This gives you the front line of your next pleat. From this line, measure one half of the amount to be taken up in the second pleat at the waistline, the hipline and the bottom. Draw a line connecting these points. Beyond this line, mark half the amount of the pleat and draw another line, connecting these last points. Then, mark the second space in the same way, beyond that the third pleat and so on across the skirt.

When all the pleats and spaces have been marked, crease along the front and center line of each pleat, bring the front line over to the back line of the pleat and pin the pleat in place. This will show you exactly how your finished skirt is going to look made up.

After the pleats are pinned, measure one inch above the waistline at the center-back and from this point reslope the waistline with an even curve to the center-front. Add a seam at the top and a hem at the bottom and cut out the pattern.

When the skirt is unpinned, it will give you the exact lines to cut the goods.

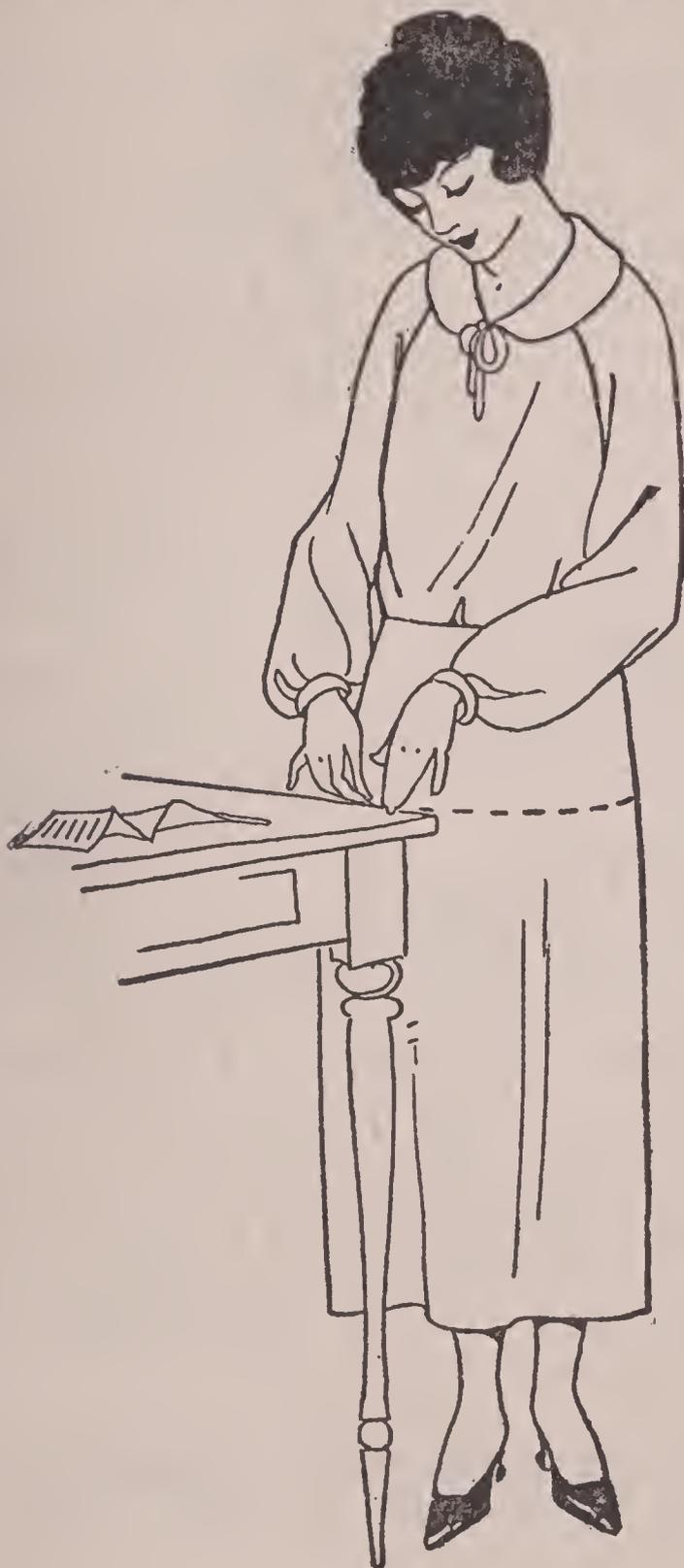
Fold the material which was joined in half and lay on the pattern, noting whether the seams come under the pleats or on top. If the seams come on top of the pleats, fold the material at a different point so that the seams will be thrown under the pleats.

The style and variety of pleats can be varied as you like. It just means that you must determine how many pleats and spaces you want and then divide them into the waist, hip and lower edge measure.

***Hanging Your Own Skirt:*** If you hang your own skirt and have difficulty in turning the lower edge evenly, try this plan. After the skirt is joined to the inside belt, try on the skirt and stand beside a table which comes below the largest part of the hips. This is about fifteen inches down from the waistline. First stand with the center-front of the skirt

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*Fig. (74) It's easy to hang your own skirt if you use a table top as a guide*

touching the table. Stick a pin in the skirt at the center-front on a level with the table.

Turn a little to the side and put another pin in the skirt; turn still further around and put another pin in and continue until you have pins every two or three inches apart all the way around the skirt on a level with the table. (See Fig. 74.)

Stand in front of a mirror and turn up the center-front of the skirt the desired amount. Then remove the skirt, measure from the lower edge to the pin at the center-front. Turn the hem the rest of the way around the skirt, keeping the distance the same from the pins to the lower edge at all points. (See Fig. 75.) If turned in this way the skirt is sure to hang evenly for any difference in length will come above the pins, as the fullest part of the hips was above the pins.

***Adding a Single Pleat to a Gore:*** If you want to add a tuck or pleat at any place in a skirt, fold the tuck or pleat in paper, lay the skirt pattern on the paper in the desired position and mark around it for the new pattern.

***Work Out Different Problems Yourself:*** The styles given in this lesson are for

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*Fig. (75) Turn the lower edge according to the pins you have placed at the hips*

the sake of making the different problems more clear. Be sure that you understand the principle underneath. Work out the same ideas with different measurements and a little variation in the style. Don't be afraid to try your hand at something different.

Most of the material given in this lesson also applies to dresses. Many one-piece dresses are made with a waist and skirt that are joined together at the waistline.

When you have mastered this lesson with the knowledge you already have of blouses, you ought to be able to evolve many charming frocks.

### TEST QUESTIONS

Write out the answers to the following questions and then compare your answers carefully with the material in the lesson. It will help you to find out your weak points.

What makes a skirt poke out in the front?

On what kind of a figure is this apt to happen?

What ought you to do to correct the fault when a skirt binds across the knees?

How can you make a skirt ripple at the sides?

Why should a woman with large hips avoid wearing a circular skirt?

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What kind of a skirt makes the best block pattern? Why?

How do you change the size at the lower edge of a skirt pattern?

Why should a pocket lining be made smaller than the outside?

When do you cut the opening in a slashed pocket?

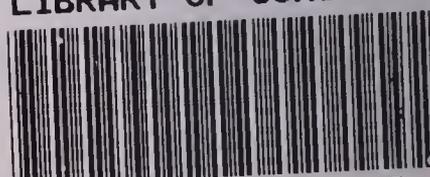
What is a welt pocket?







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